



BACCHANALIAN RELIEF ENCIRCLING A MARBLE VASE IN THE BRITISH MUSEUM.

THE
BACCHAE OF EURIPIDES

WITH
CRITICAL AND EXPLANATORY NOTES

AND WITH NUMEROUS ILLUSTRATIONS
FROM WORKS OF ANCIENT ART

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PREFACE.

FOR my earliest interest in the celebrated, though often far from easy, play, a new edition of which is here offered to the public, I am indebted to the fact that, some fifteen years ago¹, in common with many other students in this University, I had the advantage of attending a course of lectures upon it, by the Reverend W. H. Thompson, afterwards Master of Trinity College, who was at that time Regius Professor of Greek. Those who shared that advantage will long remember his happy renderings, and his brief and pointed criticisms, which had the rare merit of being sufficient for their immediate purpose, while at the same time they were calculated to stimulate the student to further investigation on his own account.

The impulse thus given to the study of the play led to my continuing to devote attention to it, after taking my degree, and to my including it from time to time, in and after 1869, among the subjects of my College lectures. After a while, it occurred to me that the materials thus collected might serve as a

¹ 1864.

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foundation for an edition of the play; and, finding from the Master of Trinity that there was no prospect of his editing it himself, I began under his kind encouragement to prepare to do so. My notes, however, had not proceeded further than the first 433 lines of the play, when they were laid aside for other editorial work, shortly after the publication in 1871 of Mr Tyrrell's edition, which, together with Mr Paley's already existing commentary on all the plays, appeared likely, for some time to come, to meet the wants of English students. In the course of last year, however, finding myself attracted once more to my original purpose, I set to work afresh, and devoted the summer of that year to recasting, or rather, entirely rewriting, the notes which I had already prepared, and also to reducing into some sort of order the materials collected for the remainder. To do this, and to get the explanatory notes into type, was the holiday-task which I set myself for the summer vacation of 1879, the claims of University and College duties in term-time rendering it otherwise nearly impossible to prepare a work like the present, which, limited as it may seem in compass, has involved a not inconsiderable amount of labour, even apart from what appears on the surface. Indeed, it could hardly have been undertaken at all, but for the existence of that excellent institution, the University Long Vacation,—an institution against which a few bold hands have been lately lifted, but which nevertheless, in the

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form in which we are familiar with it in the Colleges of Cambridge, where residence under due limitations is allowed but not enforced, has a value, for teachers and learners alike, which it would be difficult to over-estimate.

My endeavour throughout has been to supply, in a convenient and comprehensive form, a kind of handbook to the criticism, interpretation and archaeological illustration of the play, which should be interesting and instructive to the student, whether at School or College, and also to some extent useful to the more advanced scholar. The short introductory essays with which the volume opens, include a sketch of the closing years of the poet, and some account of the points of interest whether in mythology or in art, in dramatic or in textual criticism, which are connected with this, perhaps, his latest work. In the critical notes at the foot of the page, which, for obvious reasons of general convenience, are written in Latin, the manuscript readings are recorded, together with all the conjectural emendations that appeared for any reason to deserve notice, and also the principal variations occurring in the text as printed in nine previous editions. In settling the text, I have endeavoured to decide in each case to the best of my judgment according to the evidence before me, with the result of finding myself on the whole in closer agreement with the second editions of Kirchhoff and Nauck than with those of any other editor. In the explanatory

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notes, at the end of the book, due acknowledgment is made of all my more important obligations to others, and of many even of the less important. Further, I have, as far as possible, gone on the principle of quoting parallel passages in full, instead of contenting myself with a bare reference, considering the former course not only more convenient to the reader, but also fairer in every way, as by this means any argument that rests upon a quotation can at once have its due weight assigned to it,—neither less nor more. Those who have ever had to spend much time in looking up references will, I think, agree with me in holding that few things are more vexatious than to find a particular opinion on a doubtful point supported by an array of references which may or may not be relevant, but all of which have to be tested in detail before any further advance can be made. As a matter of fact, few people take the trouble; and those who do, find themselves often discouraged by their experience from continuing to make the attempt.—It may be added that the short pieces of translation occasionally given in the notes are, in the case of the dialogue of the play, extracted from a rendering of that portion in blank verse, which I prepared for my use in the lecture-room.

In the explanatory notes, a number of *adversaria* by R. Shilleto (1809—1876), whose name is here gratefully recorded by one of his many private pupils, are now printed for the first time from his interleaved

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copy of the *Poetae Scenici* in the Cambridge University Library, as well as a few conjectures and other notes by the same scholar, for some of which I am indebted to the Rev. A. J. Tuck, Assistant Master at Uppingham School, who attended his lectures at King's College. I have also the pleasure of thanking the Rev. W. H. Thompson, D.D., Master of Trinity College, and J. S. Reid, Esq., Fellow of Gonville and Caius, for kindly placing their own conjectures at my disposal. A few suggestions of my own, which I venture to submit to the judgment of scholars, will be found in the notes on the following lines: 126, 135, 147, 209, 251, 278, 327, 550, 1002, 1008, 1157, 1207, 1365. In the case of one or two of them, it is some slight gratification to find them to a certain extent confirmed by their having independently occurred to others.

I have endeavoured throughout to devote particular attention to points of archaeological interest and especially to the illustration of the play with the help of monuments of ancient art. Under the new scheme for the Classical Tripos, one of the special subjects in which students will be able henceforth to obtain distinction, after taking honours in pure scholarship, is Classical Archaeology, including ancient art and mythology, with certain prescribed portions of the wide province of topography and antiquities; and provision is already being made by Professorial and other teaching for the due instruction of students

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in that department. Thus any Cambridge scholar who in future years undertakes a work similar to the present will happily be able to start with the advantage of a systematic study of ancient art which has only to a limited extent fallen to the lot of the present editor. On the general subject, however, I have had the pleasure of attending some of the lectures given by Professor Colvin, and by Dr Waldstein, and it will be observed that one or two incidental points in the Introduction are due to the former. But, for my special purpose, I have naturally found it necessary to rely in the main, on the study either of the actual monuments of ancient art or published representations of them, besides constantly consulting the somewhat scattered literature of the subject, a conspectus of which, so far as it has come within my own knowledge, is given at the end of the Introduction. Among the archaeologists of the last generation, to whose works I am thus under special obligations, are Otfried Müller and Otto Jahn. In the case of living authorities on ancient art and archaeology, my thanks are due to Jahn's distinguished nephew, Professor Michaelis of Strassburg, for drawing my attention to one or two recent German contributions towards the archaeological illustration of points immediately connected with the play, and in particular for enabling me to supply a more accurate copy of one of the sculptured representations of the death of Pentheus, than those hitherto published: to C. T. Newton, Esq., C.B., honorary

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D.C.L. and LL.D. of Oxford and Cambridge respectively, for indicating several of the subjects suitable to my purpose, among the treasures of art entrusted to his keeping in the British Museum: and to the Reverend C. W. King, Senior Fellow of Trinity, for allowing me to consult him on the particular province of ancient art in which he is a recognised master. I am further specially indebted to Messrs George Bell and Sons, the publishers of Mr King's *Antique Gems and Rings* (1872), for allowing electrotypes to be taken for this book from woodcuts used in that admirable work; eleven of the illustrations (including a gem in the Fitzwilliam Museum, originally engraved for the Syndics of the University Press) are, with the author's kind concurrence, borrowed from the comprehensive series there published. The remaining twenty-one have been prepared expressly for this volume by Mr F. Anderson, the skilful artist and engraver engaged in the establishment of Messrs R. Clay, Sons, and Taylor. A full description has been given, not only of all the thirty-two illustrations here selected (with an indication in each instance of the source from which it is derived); but also of other works of art connected with the play, which though not included in this selection, nevertheless deserve particular attention for their archaeological interest. Specialists in this department may perhaps find little that is entirely new to them in these illustrations, but I have had in view the needs of the large body of those

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who take a general interest in such matters, but to whom the copies of monuments of ancient art hitherto published are often somewhat inaccessible, owing partly to their being generally confined to works that can hardly be consulted except in our larger public libraries. Several of the illustrations, however, are, I have reason to know, more accurate than those that have appeared elsewhere; and I may add in conclusion that a terracotta lamp from Cyprus (on p. 238) as well as a gem lately found in the north of England (on p. clv) are here figured and described for the first time. For placing in my hands the originals of both of these, I have the pleasure of thanking the Reverend S. S. Lewis, F.S.A., Fellow and Librarian of Corpus Christi College.

J. E. SANDYS.

CAMBRIDGE,

July 31, 1880.

PREFACE TO SECOND EDITION.

A NEW edition of this volume having been called for at an unexpectedly early date, I have availed myself of the opportunity thus afforded to submit the whole to a careful and thorough revision. In so doing, I have endeavoured to give due consideration to all the criticisms on the former edition with which I have been favoured by scholars at home and abroad. I am especially indebted to the writers of the able and suggestive reviews which appeared in the *Philologischer Anzeiger* 1881, pp. 13—21 (Dr Wecklein); the *Pädagogisches Archiv* 1881, pp. 426—434 (Dr L. Schmidt); the *Academy* for 13 Nov. (Mr Paley) and 2 Oct. 1880; the *Athenaeum* for 11 Dec. 1880, and the *Spectator* for 15 Jan. 1881. I am also bound to express my thanks to the writers of the articles in the *Saturday Review* (13 Nov. 1880), the *Guardian* (27 April, 1881), the *Scotsman* (22 Oct. 1880), the *British Quarterly Review* (No. LXXIII, p. 221, 1881), and in *Notes and Queries* (27 Nov. 1880). I have further the pleasure of acknowledging my obligations, amongst others, to Professor Michaelis of Strassburg for his valuable advice and assistance on some points of archaeological detail; to Professor

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Mayor for kindly supplying me with several interesting *addenda*, together with a list of all the *corrigenda* which his practised eye had been able to detect in my former edition; and to Mr Jerram, editor of the *Alcestis* and *Helena* of Euripides, for not a few references to parallel passages, and other useful annotations on the earlier part of the play.

It only remains for me to state the principal points in which the present edition differs from its predecessor. Six additional representations of the subject of the play, as treated in ancient art, three of them from vase-paintings and the remaining three from sculptured reliefs, are now included among the woodcuts. They may be found between pages cviii and cxvi of the Introduction. The descriptions of these and other examples of the artistic treatment of the death of Pentheus in the part of the Introduction just referred to, have been re-arranged and enlarged to the extent of about five pages of letterpress. Some additional remarks on the horned type of Dionysus have been inserted on pages cxxxix—xliii; and pages cxxxviii—ix of the former edition, describing various representations of the Triumph of Agave, have been transferred to more appropriate places on pages cxvi, cxvii, cxviii of the Introduction. On pages cliv and clv several new items have been added to the list of dissertations, &c., bearing either on the textual criticism or the archaeology of the play. In four passages (lines 207,

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406, 981 and 1007), the text has been altered in accordance with emendations proposed by Mr Munro, Meineke, Dr Thompson, and Dr Wecklein respectively; and a few other emendations are now recorded in the critical notes to lines 209, 372, 506, 678, 860, 1060, 1125. In the explanatory notes many additional details have been inserted. Such new matter has sometimes been worked into the body of the notes (as in the notes on lines 1341 and 1350); but, in a far greater majority of instances, it has taken the form of brief references inserted at the end of the paragraph to which they belong. Owing however to the book having been stereotyped, such insertions could not in all cases be incorporated in the text of the notes; and many of them have accordingly been placed at the foot of the page, while a few for which room could not even thus be found, have been relegated to the Appendix. The latter also contains an account of a hitherto unpublished text of the play, by George Burges, with a selection from his very numerous and often needless emendations, together with some other proposed corrections of the text which have appeared since the publication of my former edition¹.

Lastly, a visit to Florence during the Easter vacation of the year 1883 has enabled me to revise and correct the *apparatus criticus* of this edition by reading through the whole of that portion of the play which is contained in the Laurentian manuscript. All the

¹ These last are now included in the critical notes (1892).

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readings hitherto ascribed to this manuscript have thus been verified afresh ; several inaccuracies of statement respecting them have been removed ; and direct evidence as to the text has been substituted for some inferences formerly drawn from the silence alone of previous collators. The requisite alterations have accordingly been made in the critical notes on lines 107, 135, 151, 202, 292, 347, 398, 525 and 631 ; while most of the points to which my attention was drawn in examining the manuscript are recorded on p. 268—9.

During the same visit, I endeavoured in vain to find the original of the alleged 'Florentine gem' engraved on p. 122 and described on page cl. By the kind assistance, however, of Professor L. A. Milani, the accomplished and obliging keeper of the Etruscan and Classical antiquities, which have been admirably rearranged in their new home in the *Via della Colonna*, I have been enabled to give on page 258 some account of the probable origin of the engraving to which I refer. I may add that the same authority proposes shortly to publish a hitherto unnoticed illustration of the passage of this play where Dionysus is associated with the goddess of Peace (416—420), which will be looked forward to with interest by scholars and archaeologists. I only regret that I feel myself precluded for the present from giving any account of the work of art to which I allude, or from including a copy of it among the illustrations to this volume.

J. E. S.

April, 1885.

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THE *Text* of this edition is the same as that of its immediate predecessor. There is, however, one passage in which I might perhaps have been justified in introducing an alteration on the strength of evidence which was not accessible to me when the work was first published in 1880. In line 1084, the manuscript reading, εὐλειμος νάπη, presents us with an epithet which is not found elsewhere. The author of the *Christus Patiens*, who frequently borrows from this play, has ὕλιμος νάπη. But this alone was not enough to turn the scale, as ὕλιμος was quite as rare a word as εὐλειμος; accordingly, of all the editors Dindorf alone accepted ὕλιμος. The point of interest is that we now find this very word in a fragment of the *Melanippe* of Euripides, discovered in Egypt in 1879 and published in 1880, which contains the phrase, ὕρεος ὕλίμῳ νάπη (Eur. *Frag.* 495, 34 in Nauck,

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Tragicorum Graecorum Fragmenta, ed. 2, 1889). The evidence in favour of ὕλμος is thus materially strengthened.

In the *Critical Notes* I have incorporated all the more important suggestions that have been proposed since the publication of the last edition. I have also included the conjectures of the Dutch critics, Naber and Hartmann, which were formerly printed in the Appendix. The readings of the Palatine manuscript in the Vatican Library, which alone contains the whole of the play, have been verified by a personal examination of the manuscript during a visit to Rome in the Easter vacation of 1887. The only other authority for the text, the manuscript in the Laurentian Library at Florence, I had already examined in 1883.

The work of art in the Museum at Florence, which I saw during the same visit, and to which I could only vaguely refer in the preface to my second edition, has since been published in the *Bullettino* of the German Imperial Archaeological Institute for 1890. I have to thank the author of the elaborate article, which accompanies its publication, for courteously sending me a copy. The work in question is a bronze relief on a circular mirror-case found on Etruscan soil at Corneto-Tarquiniæ. The photograph appended to the article shews that the design includes several figures. One of these is identified as Eirene seated, with the infant Plutus holding a cornucopia on

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her knee ; while the youthful form gazing wistfully at her is held to be none other than Dionysus. The design in general may serve as an illustration of the following lines in one of the choruses of this play :—

ὁ δαίμων ὁ Διὸς παῖς
χαίρει μὲν θαλάισιν,
φιλεῖ δ' ὀλβοδότειραν Εὐ-
ρήναν, κουροτρόφον θεόν (416—420).

In the *Introduction*, the bibliographical account of the *Literature of the Play* (pp. clii—clv) has been brought up to date. The *Commentary* has been revised, and the *Supplementary Notes* enlarged by the addition of several valuable criticisms which have been contributed to the *Classical Review* by various scholars. In two of these notes, those on lines 145 and 1163, I have now been enabled to quote the rendering which commended itself to the judgment of the late Dr Thompson in his professorial lectures. These quotations are taken from his own copy of Elmsley's edition, for the gift of which I am indebted to the kindness of Mrs Thompson.

I cannot conclude without adding that, since the publication of the second edition, I have received from India a large number of *Corrigenda* for which I have to thank Mr K. Deighton, the late Principal of the Agra College, whose editions of several of Shakespeare's plays are widely known. These *Corrigenda* have materially aided me in my endeavour to ensure that

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in point of typographical correctness, the present edition should be more worthy of the favour which has been generously extended to both of the preceding editions by scholars at home and abroad.

J. E. S.

February, 1892.

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INTRODUCTION.



§ 1. *The legend of Dionysus.*

THE story of the birth of Dionysus, in its simplest form, is as follows: Semele, daughter of Cadmus king of Thebes, being beloved by Zeus, was beguiled by the jealous Hera into asking him to visit her, as he visited Hera herself, in the full glory of his godhead. He accordingly appeared before her in all his majesty as the god of thunder; Semele, overpowered by his presence, was struck dead by his thunderbolts; but in her death she gave untimely birth to a child, whom Zeus, its father, rescued from

the lightning-flames and hid in the hollow of his thigh, until its time of birth was fully come. On the second birth of the infant god, his father sent him by the hands of Hermes to the nymphs of Nysa, who brought him up in a cave among the dells of that mountain, and, as a reward for their ministrations, were placed by Zeus among the stars, under the name of *Hyades*.

The name of Dionysus was supposed in ancient times to be derived from that of Zeus his father, and Nysa, the haunt of his earliest days¹. Nysa is first mentioned in connexion with the legend of Lycurgus, king of Thrace (*Iliad* VI 133); but many other places of that name are referred to by ancient authorities, in Phocis and Euboea, in Egypt and Arabia, in Ethiopia and India, all of them associated with the worship of Dionysus (note on l. 556). The name may be connected with a rare word meaning "trees²," and it would be therefore particularly appropriate as the designation of a well-wooded spot: this view is supported by the fact that in one of the minor Homeric hymns, the infant god in the dales of Nysa is described as making the woodland his favourite place of wandering³; and it may also be illustrated by the word *δενδρίτης*, which was one of the many epithets under which the god was worshipped⁴.

¹ Diodorus Siculus III 64, ἀπὸ τοῦ πατρὸς καὶ τοῦ τόπου.

² Pherecydes in Schol. Arist. Panath. 185, 3, p. 313 ed. D., νύσας (v. l. νύσσας) ἐκάλουν τὰ δένδρα.

³ Homeric hymn 25 (26), 8, φοιτίζεσκε καθ' ὑλήεντας ἐναύλους.

⁴ Plutarch, *Moralia* II p. 675 F (*Symp.* III § 4), Διονύσω δὲ δενδρίτη πάντες ὡς ἔπος εἰπεῖν Ἕλληνες θύουσιν. See *Appendix*, p. 253.

The popular legend of his second birth was long ago a stumblingblock to the scepticism of the Theban king who denied his divinity¹; and, if it remains unexplained, it may still continue to be a cause of offence, more especially to those who acquiesce in the belief that the vulgar legends of Greek mythology were the offspring of little better than an inventive, and somewhat disordered, imagination. It has therefore been suggested² that the very uncertainty of the position of Nysa on earth is an indication that, in its original form, it must be traced to those clouds of heaven which are the ultimate source of no unimportant portion of the mythology of the Aryan nations; the trees of Nysa must, in fact, be looked for in the same region as the great ash-tree of Teutonic legend whose branches embrace the whole world³. The story of the birth of Dionysus thus resolves itself into nothing more than a rude personification of the powers of nature; the rain-cloud, big with tempest, is his mother, while his father is the sky that enfolds in its embrace the gathering storm. The short and sudden shower

¹ *Bacchae*, 242—5.

² Wecklein's ed. of the *Bacchae* (1879), *Einleitung* p. 1.

³ *Yggdrasil*: Cox, *Mythology of the Aryan Nations*, II 18. Wecklein himself refers to A. Kuhn, *die Herabkunft des Feuers und des Göttertranks* [Berlin, 1859], p. 24 ff., p. 131 ff. Kuhn, it will be remembered, is a leading exponent of what has been called the 'meteorological,' as contrasted with the 'solar,' theory of Comparative Mythology. Max Müller, in maintaining the latter, assigns 'a proportionately small space to meteorological phenomena, such as clouds, thunder, and lightning' (see his *Lectures on the Science of Language*, Series II. ed. 1864, p. 517, to end of lecture xi).

which, after a flash of lightning and a clap of thunder, is discharged by the bursting cloud, and falls to earth before its time, is crudely described as the untimely birth of "Τηs, the Rain, from "Τη, the Cloud; the former is only another name for Dionysus, and the latter for Semele, while his nurses are the "Τάδες, the nymphs of rain¹. Again, the passing shower is carried up once more in mist and vapour to the sky, and in due time falls to earth again, in a fertilizing and abundant rain². Thus, Dionysus is the offspring of the clouds descending in the storm; is, in fact, the blending together of the watery and the fiery elements in nature. In this union of moisture and warmth, which fosters the fruits of the earth, displays its strength more especially in the fiery juice of the vine, and shares its domain with the power that presides over the ripening corn, we recognise the peculiar characteristics of the gentle and genial, as well as the stimulating and inspiring influence of Dionysus³.

¹ *Etymologicum Magnum* under "Τηs: ἐπίθετον Διονύσου. ὁ δὲ Φερεικῆς τὴν Σεμέλην "Την λέγει καὶ τὰς τοῦ Διονύσου τροφούς "Τάδας (Wecklein, *u. s.*, p. 2). Cf. Ruskin's *Queen of the Air*, i 30.

² Wecklein, however, prefers regarding the story of the god being hidden in the thigh of Zeus, as only a second mode of representing the origin of Rain, which has been combined with the first. The legend of Dionysus being hidden in the thigh of Zeus is compared by Kuhn, *u. s.* p. 167, with the Indian account of *soma* (see p. xiii), entering the thigh of Indra. For Greek attempts to rationalise the legend, see Diodorus Sic. III. 62 (also on Δ. πυριγενής, Strabo XIII iv § 11 and V iv § 8).

³ Plutarch *de Iside et Osiride* § 35 (quoted by Wecklein), [*Moralia* p. 365 A], ὅτι δ' οὐ μόνον τοῦ οἴνου Διόνυσον, ἀλλὰ καὶ πάσης ὑγρᾶς φύσεως Ἕλληνες ἡγοῦνται κύριον καὶ ὀρχηγόν, ἀρκεῖ Πίνδαρος μάρτυς εἶναι, λέγων Δευδρέων δὲ νομὸν Διόνυσος πολυγαθὴς αὐξάνου, ἀγνόν

A partial parallel to this may be found in the ancient Indian mythology. According to the Rig Veda (ix), the exhilarating juice of the soma-plant¹, of which all the gods are eager to partake, plays an important part in bracing Indra for his conflict with the hostile powers of the atmosphere. Soma is also the god who animates this juice, an intoxicating draught which takes a conspicuous place among the sacrifices of the Vedic age². 'The simple-minded Arian people,' says Professor Whitney, 'whose whole religion was a worship of the wonderful powers and phenomena of nature, had no sooner perceived that this liquid had power to elevate the spirits, and produce a temporary frenzy, under the influence of which the individual was prompted to, and capable of, deeds beyond his natural powers, than they found in it something divine: it was to their apprehension a god endowing those whom it entered with god-like powers³.' Soma 'dispels the darkness,' and 'lights up the gloomy nights,' he is 'the priest of the gods, the leader of poets, a *rishi*⁴ among sages, a bull among wild animals, a falcon among kites, an axe in the woods'; as an

φέγγος δώρας (fragm. 125). To this may be added *id.* p. 675 *Symp.* III § 4, ἀμφοτεροὶ γὰρ οἱ θεοὶ (Poseidon and Dionysus) τῆς ὑγρᾶς καὶ γονίμου κύριοι δοκοῦσιν ἀρχῆς εἶναι.

¹ *asclepias acida* or *sarcostemma viminalis*.

² Muir's *Sanskrit Texts* vol. 5, sect. xvi, p. 258, Kuhn *u. s.*, pp. 56 ff., 118 ff. Cf. line 284 of the play, οὗτος θεοῖσι σπένδεται θεὸς γεγώς.

³ *Journal of American Oriental Society* II, 299 (quoted by Muir).

⁴ The title given to the seven sages of ancient Hindu tradition. 'In its widest meaning the word was taken to denote the priestly bards who conducted the worship of the gods' (Cox, *Mythology of the Aryan Nations*, I p. 413).

object of adoration he is associated with *Agni*, the divinity of Fire¹.

Even in his transformations into serpent, bull, bear, lion or panther, by a coincidence which may, of course, be merely accidental, Dionysus finds his counterpart in the monstrous shapes assumed by the changing clouds; whether as described in the *Nubes* of Aristophanes (347), 'Centaur or pard or wolf or bull': or as in the familiar lines of Shakespeare:

'Sometime we see a cloud that's dragonish;
A vapour sometime like a bear or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon 't, that nod unto the world,
And mock our eyes with air: thou hast seen these signs;
They are black vesper's pageants².'

Passing, however, from this cloud-land of uncertain speculation, and returning to the traditional legend of Dionysus, in the shape in which it was familiar to the Greeks themselves in historic times, we find that, at Delphi, the god whom we have just described as the offspring of the sky and the rain-cloud, was closely associated with the god of sunshine, Apollo. On the two pediments of the Delphic temple, the art of the sculptor represented the setting of the sun, and the birth of Apollo, together with the forms of Dionysus and his attendant *Thyiades*; while the heights of Parnassus were not sacred to the sun-god alone, but were also the favoured haunt of Dionysus. The immediate surroundings of the central sanctuary of Hellenic religion had the appearance of a vast natural

¹ Muir, *u. s.*, pp. 267, 269.

² *Antony and Cleopatra*, IV. 14.

theatre¹, closed by the semicircular range of the *Phaedriades*, and, for the greater part of the day, those resplendent rocks, facing nearly south, reflected the full rays of the sun on the temple of Apollo²; but at sunset, when the light had left their lower portions, those brilliant cloud-effects were seen, which poetic fancy called the torches held aloft by Dionysus, as he leaped along the ridges of Parnassus; while the sun-beams, darting athwart the two peaks, to the east and to the west of the Castalian fount,

‘translucent, pure,
With touch ethereal of Heaven’s fiery rod,’

were described as the shooting and brandishing of the wand of Dionysus³.

Confining ourselves mainly to the details of the legend which are recognised by Euripides himself, we find Phrygia mentioned as one of the god’s earliest homes. He grew up under the care of the goddess Rhea, or Cybele, who taught him the mysteries on mount Tmolus in Lydia; from her sacred rites the Phrygian flute was borrowed, to be blended in his worship with the sound of the *tympanum* which is described by our poet as the joint invention of herself and Dionysus (l. 59). He discovers the vine and spreads its cultivation over many lands, visiting Egypt, Syria and Arabia and other parts of Asia: according to a form of the legend, unrecognised by Euripides, which became popular after the eastern conquests of

¹ *θεατροειδὲς* (Strabo IX p. 418). ² Mure’s *Tour in Greece*. I p. 188.

³ See notes on lines 306—308. The line quoted above from the *Samson Agonistes*, I need hardly say, does not refer to Castalia in its original context.

Alexander, he advanced in triumph even to distant India¹. Wherever he went, he was attended by a band of followers who, in the earlier legend, were either the nymphs who had nursed him, as related in the Homeric hymn, or the *Charites*² whom comparative mythology identifies as the shining steeds of Dawn, though Hellenic legend never represents them except as graceful beings of human form³. As time went on, this simple company was expanded, by the imagination of poets and artists alike, into a multitudinous troop, including the goat-footed Pan, the sage Silenus, the frisky Satyrs and the frenzied Maenads. Wherever he went, his votaries arrayed themselves in a fantastic garb; wearing the skin of the fawn or of the panther (note on l. 24), crowning themselves with the leaves of the vine, the ivy, or the *smilax* (107), sometimes even entwining serpents around their hair or about their limbs (102). They took into their hands the rod of the *narthex* or giant fennel (113); or the *thyrsus*, the light wand swathed with ivy and capped with a fir-cone, which was the special badge of Bacchic worship (25). In their dances by night, they waved about the pinewood torch (146), while the

¹ Nonnus *Dionysiaca* l. 36. Curtius, *Alex.* VIII 10 § 11 (*ad Nysam urbem pervenit*). *a Libero patre conditos esse dicebant: et vera haec origo erat. sita est sub radicibus montis, quem Meron incolae appellant. inde Graeci mentiendi traxere licentiam, Iovis femine Liberum patrem esse celatum.* His Indian conquests appear as early as Antimachus (Dio. Sic. III 65).

² l. 414, ἐκεῖ Χάριτες. Cf. Plutarch *Qu. Gr.* 36, σὺν Χαρίτεσσιν (quoted in note on l. 100), and Pausanias v 14 (end), (at Olympia) πρὸς τῷ τεμένει τοῦ Πέλοπος Διονίσου μὲν καὶ Χαρίτων ἐν κοινῷ, μεταξὺ δὲ αὐτῶν Μουσῶν καὶ ἐφεξῆς τούτων Νυμφῶν ἐστὶ βωμός.

³ Max Müller, *Lectures on Language* II pp. 369—376, 383.

flute (128, 380) and the *tympanum* (59) were among their characteristic instruments of music.

Breaking loose from the ordinary duties of everyday life (118), they held their revels on the hills, rapt into a state of wild and ecstatic enthusiasm which, with its frolics in the open air, amid the sights and sounds of nature, recalled the careless happiness of a by-gone time, before the advance of civilisation had robbed life of its romance¹. They rejoiced in the pursuits of the chase, hunting the wild goat to the death, rending their prey in pieces as it quivered in their grasp, and feasting on the raw flesh of their victim. At the touch of their rods, as the poet tells us, springs of water leaped forth from the stricken rock, fountains of wine shot up from the earth, and marvellous streams of milk oozed from the soil, while honey dropped from their ivied wands (147, 700—711)². As contrasted with marvels such as these, suggested by the poet's imagination, we find that regular festivals in honour of the god were held in alternate years, under the name of *trieterica*, on Parnassus, and elsewhere; in Attica, where these *trieterica* were never introduced, the worship of Dionysus was, in historic times, celebrated in simple country-festivals of rude

¹ ad naturae integritatem castitatemque et aurei saeculi felicitatem redire videbantur qui illa celebrabant, et cum feris quandam communitatem inibant (Hartung, *Euripides restitutus* II 551). For a prose poem on the subject, see Maurice de Guérin's *la Bacchante* p. 391 ff.

² At the festivals of Dionysus these marvellous streams may have been produced by mechanical means, as suggested by Hero *de automatis* p. 247 ed. 1693, ἐκ μὲν τοῦ θύρσου τοῦ Διονύσου ἤτοι γάλα ἢ ὕδωρ ἐκπιτυσθήσεται· ἐκ δὲ τοῦ σκύφους οἶνος ἐκχυθήσεται ἐπὶ τὸν ὑποκείμενον πανθηρίσκον κ.τ.λ.

rejoicings over the gathering in of the vintage; as well as in the feast of the wine-press called the Lenaea, in the ancient festival of the new-wine known as the Anthesteria, and chiefly in that of the great Dionysia,

With its Bromian mirth, at the coming of spring;

With the strife of its choirs, as they cheerily sing;

With its Muse of the flute deep-murmuring. *Ar. Nubes* 311.

While, in Attica, his worship was thus blended with the refining influences of poetry and music, the wilder extravagances of his ritual seem to have lingered long among the barbarous tribes of Thrace.

Lastly, the legend told of the vengeance that visited all who opposed the worship of the god, and of this vengeance the two most signal instances were the fate of the Thracian king, Lycurgus, and the Theban prince, Pentheus. In the case of the former, all the revel-band of the god were captured by the king, but the women were soon set free: the land ceased to bear fruit, the king was struck with madness, killed his own son by mistake, and himself came to an untimely end, torn in pieces by horses at the bidding of Dionysus. After this, Dionysus, passing through Thrace without further resistance, returns to Thebes, the city of his birth, drives the women out of their homes, and makes them hold revel on Cithaeron, to the indignation of Pentheus, their youthful king, who is bent on putting a stop to the scandal and asserting his authority; he is lured out to the hills by Dionysus; where his mother, Agave, under the influence of Bacchic transport, mistaking him for a wild animal of the chase, tears him in pieces, and thus unwittingly kills her unhappy son.

§ 2. *The legend of Dionysus in Greek literature down to the time of Euripides.*

The earlier *Epic poetry* supplies us with a striking passage on the story of Lycurgus, king of Thrace, whose life, like that of Pentheus, is cut short by his hostility to Dionysus. It occurs in the episode of Glaucus and Diomedes, where the former refers to the legend in the following terms :

Against the gods of heaven I dare not fight,
No ! for e'en Dryas' son, Lycurgus strong,
Lived not a long life, when he warred with heaven.
He, on a day, from Nysa's haunts divine
Drave forth the nurse-nymphs of mad Dionysus,
Who all to earth flung down their holy gear,
Struck by the ox-goad of the ruthless king.
The god, affrighted, plunged beneath the wave,
Where Thetis in her lap enfolded him
Dazed by the king's rebuke. With *him* the gods
Who lightly live were wroth, and Cronus' son
Smote him with blindness. Aye ! he lived not long,
When once at war with all the immortal gods. *Il.* VI 129—140.

Elsewhere in the *Iliad*, Dionysus 'son of Semele' is described as a 'joy to mortals' (XIV 325, *χάρμα βροτοῖσιν*); when Andromache rushes forth from her loom to learn the fate of Hector, the poet compares her to a wild maenad (XXII 460, *μαινάδι ἴση*)¹; the flute, which was a special characteristic of the worship of Dionysus, is only mentioned twice, once in the description of the marriage-feast in the Shield of Achilles (XVIII 495, *αὐλοὶ φόρμιγγές τε*), and again, of the music of Ilium heard in the Grecian camp by the sleepless Agamemnon (X 13, *αὐλῶν*

¹ Cf. Lobeck's *Aglaophamus*, 284—298.

συρίγγων τ' ἐνοπήν)—a passage which suggests the obvious remark that Homer assigns that instrument, not to the Greeks, but to the Trojans only¹. In the *Odyssey* we find a passing allusion to the death of Ariadne (XI 325, Διονύσου μαρτυρίῃσιν); and the golden urn, mentioned in XXIV 74, is called the gift of Dionysus and the handiwork of Hephaestus, but the wine given to Odysseus in *Od.* IX 197 is mentioned as the gift, *not* of Dionysus, but of Maron son of Euanthes, priest of Apollo. Hesiod gives us little more than a general reference to the son of Zeus and Semele, Διώνυσος πολυγηθῆς (*Theog.* 941)², and Herodotus, who refers to his worship in Arabia, mentions him, with Hercules, and Pan, as the most recent of all the gods (II 145)³.

From these meagre references we gladly turn to a passage of special interest, in connexion with his marvellous transformations. One of the Homeric hymns (VII) tells us how, on a day long ago, Dionysus, son of famous Semele, once appeared in the form of a youth in the bloom of life, standing on a headland by the sea, with a purple robe around his shoulders, and his dark hair flowing adown his neck, when he was seized by some Tyrrhenian sailors who took him for a king's son and carried him off in their vessel, hoping for large ransom for him. They try to bind him fast, but the chains fall away from his hands and his feet, while he sits smiling at them with his dark-blue eyes. The helmsman alone pro-

¹ Cf. the statement criticised by Eustathius on *Il.* XVIII 495, φασὶν οἱ παλαιοὶ ὡς οὐδαμῶς αὐτοὶ παρ' Ἑλλήσιν. See also Lobeck's *Aglaophamus*, p. 298 note.

² *Sc. Herc.* 400 (βρυφακες) οἷα Διώνυσος δῶκ' ἀνδράσι χάρμα καὶ ἄχθος.

³ The testimony of Herodotus is discussed in Brown's *Dionysiac Myth* I pp. 163—226.

testing against the wrong, they sail away under a fair wind, with the captive youth, when suddenly throughout the dark ship a fragrant stream of wine gushes forth, the sail is entwined with a vine and fringed with clusters of grapes, the mast is hung with dark ivy, and with blooming flowers and beautiful berries, and the rowlocks are all wreathed with garlands. The youth now changes himself into a roaring lion, while, in the midst of the vessel, he conjures up a shaggy bear; the lion seizes the captain, while all the crew are driven into the sea and turned into dolphins—all save the good helmsman, to whom the youth in pity reveals himself as Διόνυσος ἐπὶ βρομῶς, and to whom he gives his gracious benediction. This adventure, one of the most poetical episodes in the legend of Dionysus, was also a favourite subject in ancient art, the best remaining example of which is the frieze of the choragic monument of Lysicrates, a cast of which may be seen in the British Museum¹.

Dionysus was also a favourite theme of *Lyric Poetry*. In contrast with the grave and sober music of the *Pæan* of Apollo, we there have the wild and tumultuous strains of the *Dithyramb* of Dionysus, which was specially devoted to celebrating the birth of the god².

One of the many victories of the Acamantid tribe in a dithyrambic contest is the theme of an epinician epigram by Simonides (150 = 205); and among the

¹ See also Gerhard's *auserlesene Vasenbilder* I taf. 49, and *Archäologische Zeitung* 1874 taf. 5; cf. Philostratus *im.* I 19.

² Note on l. 526.

fragments of Archilochus is the following couplet referring to the dithyrambic song:

ὥς Διωνύσοι' ἀνακτος καλὸν ἐξάρξαι μέλος
οἶδα διθύραμβον οἶνῳ συγκεραυνωθείς φρένας.

Pindar refers to Arion's improvement of the dithyramb as one of the glories of Corinth¹, he also alludes to the god's ivy crown (fragm. 103*), and to the worship of Διόνυσος δενδρίτης (fragm. 125)²; among the glories of his own Thebes, he mentions τὰν Διωνύσου πολυγαθέα τιμὰν (fragm. 5), and χαλκοκρότου πάρεδρον Δαμάτερος εὐρυχαίταν Διόνυσον (*Isthm.* VI [VII] 5). He further tells of the large recompense given to the daughters of Cadmus for all their sorrow, ζῶει μὲν ἐν Ὀλυμπίοις ἀποθανοῖσα βρόμῳ κερανοῦ ταυνέθειρα Σεμέλα, φιλεῖ δέ μιν Παλλὰς αἰεὶ, καὶ Ζεὺς πατήρ μάλα· φιλεῖ δέ παῖς ὁ κισσοφόρος (*Ol.* II 28)³; and, in the only fragment of his dithyrambs which has been preserved in any considerable length, he describes himself as πορευθέντ' αἰοιδᾷ δεύτερον ἐπὶ κισσοδέταν θεόν, τὸν Βρόμιον τὸν Ἐριβόαν τε καλέομεν, closing with the line ἀχεῖται Σεμέλαν ἐλικάμπυκα χοροί⁴.

The Greek *Drama*, as is well known, owed its origin to the dithyrambic choruses in the festivals of Dionysus, who was in fact the patron-god of the stage; the theatre at Athens was the 'theatre of Dionysus,' his altar stood in the centre of the 'or-

¹ ταὶ Διωνύσου πόθεν ἐξέφανεσιν σὺν βοηλάτῃ χάριτες διθύραμβῳ;

² δενδρέων δὲ νομὸν Διόνυσος πολυγαθῆς αὐξάνοι, ἀγνὸν φέγγος ὀπάρας.

³ See the exquisite Etruscan mirror in Müller-Wieseler, I lxi 308.

⁴ For the minor lyric poets see Brown's *Dionysiac Myth* I 86—89.

chestra,' the middle stall in the foremost row of reserved seats was assigned to the priest of that god, and is still to be seen carved with the inscription, $\text{ΙΕΡΕΩΣ ΔΙΟΝΥΣΟΥ ΕΛΕΥΘΕΡΕΩΣ}$.¹ Hard by the theatre, was the most ancient sanctuary of Dionysus. When the traveller Pausanias visited Athens, he saw, within the sacred enclosure, two temples and two statues of Dionysus, one surnamed *Eleuthereus*, which was made of wood and received its name from the country *deme* of Eleutherae, the other made of ivory and gold, the work of Alcamenes. 'Here also,' he adds, 'are pictures representing Pentheus and Lycurgus being punished for the wrongs they had done to Dionysus'.²

Tragedy, in particular, in its earlier forms, was in many ways connected with the god. His adventures were often the subject of the set speeches that were interspersed between the choral odes, and when the Tragedy of Thespis had established itself, before Comedy had come into existence, the populace, discontented with the serious style of the new dramatic exhibitions, and resenting the introduction into the performances, of other heroes than the familiar and favourite Dionysus, are said to have expressed their indignation at what they regarded as irrelevant matter in the clamorous protest, which afterwards became proverbial, $\tau\acute{\iota} \tau\alpha\upsilon\tau\alpha \pi\rho\acute{o}\varsigma \tau\acute{o}\nu \Delta\acute{\iota}\omicron\nu\nu\sigma\omicron\nu$;³

¹ Engraved in Haigh's *Attic Theatre*, p. 308.

² Pausanias I 20 § 3, and 38 § 8 (Leake's *Athens* I p. 137).

³ Plutarch *Sympos.* I 1, Zenobius p. 40, and Suidas quoted in Donaldson's *Theatre of the Greeks*, chap. v. p. 69. He appears as the inventor of tragedy, holding a tragic mask in his left, and being crowned by *Nikē*, on a vase in the British Museum, no. 1293.

To Thespis himself is attributed a play called the *Pentheus*, but the only line quoted as coming from it (ἔργῳ νόμιζε νεβρίδ' ἔχειν ἐπενδύτην) is probably to be ascribed to a pupil of Plato¹.

In *Aeschylus*, the doom of Pentheus is the subject of a well-known passage in the prologue of the *Eumenides*, where the Pythian priestess refers to the god, as having taken possession of the heights of Parnassus as his favoured haunt, after compassing the death of the Theban king :

The Nymphs I worship, near the vaulted cave
Corycian, home of birds' and haunt of gods ;
And Bromius, I remember, guards the spot,
Since erst that god, "leading his Maenad host,
Dealt death to Pentheus, like a hunted hare².

The same poet wrote a set of four plays on the doom of Lycurgus, known as the tetralogy of the *Λυκούργεια*, consisting of the *Ἡδωνοί*, *Βασσαρίδες*, and *Νεανίσκοι*, followed by the satyric drama, *Λυκούργος*³. Among the fragments of the first play, we find a description, by a Thracian chorus, of the strange music of the god's retinue, the thrilling flute, the clanging cymbals, the twanging lute, the drum reverberating like subterranean thunder, and the deep tones of some other instrument unseen, whose sound resembles the bellowing of a bull (fragm. 55, partly quoted in note on l. 59). Just as in the *Bacchæ*, so here, Dionysus is captured and brought before

¹ Heraclides Ponticus (Diogenes Laertius v § 92, referred to by Wecklein).

² *Eum.* 22—27, quoted on l. 559.

³ *Scholium* on Ravenna MS of Aristophanes, *Thesm.* 135.

the king, who, like Pentheus, asks his girl-faced prisoner whence he came¹. When the god reveals himself, the palace of Lycurgus, like that of the Theban king, 'reels like a bacchanal inspired' before his presence². Lastly, the long-trailing robe, or *bassara*, which gives the name to the Bacchanals who form the chorus of the second piece in the trilogy, is referred to in the lines :

ὅστις χιτῶνας βασσάρας τε Λυδίας
ἔχει ποδήρεις (64 b).

Of the second play, we learn that it included an account of the attack of the *Bassarides* on Orpheus, who instead of honouring Dionysus adored the sun-god Apollo, climbing the Pangaeian mount betimes, to do his reverence to the rising sun. They tore him in pieces, and scattered his limbs abroad, every one from its fellow (like those of Pentheus in our play); but the Muses came and gathered them all together and buried them. The few remaining lines are too trivial to detain us; in one of them we have a reference to a 'bull goring' (22 b, cf. *Bacchae*, 743), in another to a 'murky flame smouldering on an altar' (22 a).

In the third play, in which the Thracian king appears to have paid with his life the penalty of opposing Dionysus, and yet to have been honoured side by side with that god after his death, we find little of special interest beyond the line describing

¹ Fragm. 56, quoted in note on l. 460.

² Fragm. 64 a, quoted in note on l. 726.

the breezes that play in the cool and shady haunts of the gods: αὔρας [*v.l.* σαύρας] ὑποσκίοισιν ἐν ψυκτηρλοῖς.

The fragments of the satyric drama at the close of the tetralogy contain nothing that is of any importance for our purpose¹.

There was also a trilogy of Aeschylus, on the doom of Pentheus, which probably consisted of the following pieces: (1) Σεμέλη ἢ ὑδροφόροι, (2) Βάκχαι, (3) Πενθείς. One of the fragments of the first apparently refers to the alleged death of the son of Semele by the thunderbolts of Zeus²; another to the 'Thyiades that banquet on raw flesh³.' From (2), which is sometimes identified with (3), not a single fragment has been preserved; from the *Pentheus*, we have only a solitary line (μηδ' αἵματος πέμφιγα πρὸς πέδῳ βάλῃς), alluding possibly to the bloodless victory over the Bacchae which Dionysus bids the king look forward to, as the result of his espial (cf. 804, and contrast 837). His death was referred to in another play called the *Ξάντριοι*, the title of which was formerly understood of the Bacchantes tearing their victims in pieces,—a meaning suggested by the use of the verb *ξάλνειν* in a passage of Philostratus describing the rending asunder of the limbs

¹ They happen to include one of the earliest references to malt liquor, or barley mead (123, κακ τῶνδ' ἔπινε βρῦτον ἰσχυαίνων χρόνῳ κάσμενοκόμπει τοῦτ' ἐν ἀνδρεία στέγῃ).

² Ζεὺς δὲ κατέκτα τοῦτον, cf. l. 244.

³ θινάσιν ὠμοβόροις, cf. l. 139.

of Pentheus¹. It appears simpler, however, to take it in the more obvious sense of 'the wool-carding women²'. In the *Bacchae* we read of *all* the women being driven from the looms to the mountains by the frenzy inspired by Dionysus (118, 1236); and in the earlier treatment of the same, or at any rate a similar, subject by Aeschylus, the chorus may possibly have consisted of the sober and stay-at-home women who went on working with their wool instead of joining the revels on the hills. It has been ingeniously suggested that the play may have referred, not to the story of Pentheus, but to another part of the legend of Dionysus, the 'wool-carders' being in this case the daughters of Minyas, who, when the worship of Dionysus was established in Boeotia, after the death of Pentheus, instead of taking part in the orgies in Cithaeron, remained in their home engaged in spinning and weaving wool, and were duly punished by the god for their neglect of his rites³.

¹ Quoted on l. 1136 (so Elmsley, p. 15).

² *mulieres lanificae*; *Od.* XXII 423, εἰπὺά τε ξάλνυν, *Eur. Or.* 12, στέμματα ξήνασα (of one of the Parcae).

³ Ovid *Met.* IV 1—54; 329—415, esp. 32—35, *solae Minyides intus, intempestiva turbantes festa Minerva, aut ducunt lanas, aut stamina pollice versant, aut haerent telae, famulasque laboribus urgent*. This interpretation of the name *Ξάντριοι* is supported by Wecklein, who quotes Böckh, *Graec. trag. princ.* c. iii, and assigns the play to the same trilogy as the (Διονύσου) τροφοί and the 'Αθάμας. According to the legend as related in Apollodorus (III 4 § 3), Zeus, when Dionysus had been born from his thigh, sent the infant by the hands of Hermes to be brought up by Semele's sister Ino and that sister's husband Athamas. Both of them were struck mad by Hera, Athamas mistook one of his sons for a lion's cub (cf. fragm. 4 a, βρναζούσης λεαίνης, and Ovid *I. c.* 513, *cum gemina...prole leaena*), while Ino slew the other.

But however this may be, we may be sure that the death of Pentheus was either incidentally or fully referred to in the tragedy, and that it took place, as in our own play, on mount Cithaeron¹; and it is highly probable that the 'stakes of pine in flame enfolded,' mentioned in one of the fragments², were the torches used by the Bacchae in their attack on the intruder Pentheus, in exactly the same manner as is represented on a work of ancient art figured on a subsequent page (lxxxviii). Thus it would appear that the *manner* of his death, as referred to by Aeschylus, was somewhat different to that which is related by Euripides. In the same play *Lyssa*, the goddess of Madness, appears in person, as in the *Hercules furens* of our poet, and incites the Bacchae in a stirring speech in which she apparently compares the frenzy she inspires with the convulsions caused by the scorpion's sting³. Another fragment tells of a place 'unlit by ray of sun or moon'; words which possibly describe a gloomy dungeon like that in l. 510 (*σκότιον κνέφας*).

As we leave these few fragments of Aeschylus on the worship of Dionysus, we may well remark, with

¹ Schol. on Aesch. *Eum.* 24, *νῦν φησιν ἐν Παρνασῶ εἶναι τὰ κατὰ Πενθέα· ἐν δὲ ταῖς Ξανθρίαις ἐν Κιθαιρῶνι*. The former part of this note is clearly wrong, as Aeschylus in the *Eumenides* says nothing of the place where Pentheus was slain, but only alludes to the god's making the Corycian cave on Parnassus his haunt, *after* putting the Theban king to death (doubtless, as in the *Xantriae*, on Cithaeron).

² Pollux: *τὰς μέντοι λάμπάδας καὶ κάμακας εἴρηκεν ἐν Ξανθρίαις Αἰσχύλος· κάμακες πεύκης οἱ πυρὶ φλεκτοὶ* (fragm. 167).

³ Fragm. 165. Eur., in l. 977, speaks of the 'hounds of Lyssa.'

Milman, that 'the loss of these Aeschylean tragedies is to be deplored more than that of any of the poet's works, except perhaps his *Niobe*. What must they have been, with his lofty fearlessness of religious conception, his massy power and grandeur, and his lyric language unrivalled in its rude picturesqueness?' 'We would willingly know, too,' he adds, 'how such a subject could have been treated by the grave and reverent Sophocles¹.'

Among the lost plays of *Sophocles* is one called the *Ὑδροφόροι*, which may possibly have been, like the play of Aeschylus already mentioned, an alternative title for a *Σεμέλη*; but hardly anything remains to indicate its subject, except the bald statement that the author there used *Βακχᾶν* in the same sense as *Βακχευτάν*. His son, Iophon, wrote a *Pentheus* and a *Bacchae* (unless indeed these plays were identical), and a play of the latter name was included in the tetralogy with which Xenocles was victorious over Euripides in the year 415 B.C.² Sophocles himself, in his extant tragedies, has a few graceful passages

¹ *Agamemnon and Bacchanals*, p. 96.

² Aelian *Var. Hist.* II 8, κατὰ τὴν πρώτην καὶ ἐνενηκοστὴν Ὀλυμπιάδα, καθ' ἣν ἐνίκα Ἐξαίνετος ὁ Ἀκραγαντίνος στάδιον, ἀντηγωνίσαντο ἀλλήλοις Ξενοκλῆς καὶ Εὐριπίδης. καὶ πρῶτός γε ἦν Ξενοκλῆς, ὅστις ποτὲ οὗτός ἐστιν, Οἰδίποδι καὶ Λυκάονι καὶ Βάκχαις καὶ Ἀθάμαντι Σατυρικῶ. τούτου δεύτερος Εὐριπίδης ἦν Ἀλεξάνδρῳ καὶ Παλαμῆδει καὶ Τρωσὶ καὶ Σισύφῳ Σατυρικῶ. γελοῖον δὲ (οὐ γάρ;) Ξενοκλέα μὲν νικᾶν, Εὐριπίδην δὲ ἡττᾶσθαι, καὶ ταῦτα τοιούτοις δράμασι. τῶν δύο τοίνυν τὸ ἕτερον ἢ ἀνόητοι ἦσαν οἱ τῆς ψήφου κύριοι καὶ ἀμαθεῖς καὶ πόρρω κρίσεως ὀρθῆς, ἢ ἐδεκάσθησαν. ἀποπον δὲ ἐκάτερον καὶ Ἀθηναίων ἥκιστα ἀξιων. On the small number of victories won by the greatest dramatists, v. Meineke *Com. Frag.* ii 904.

referring to the legend of Dionysus. In the *Oedipus Tyrannus*, for example, the god is invoked as follows by a Theban chorus :

“We call on the god of the golden crown (*χρυσοκίτραν*), whose name is linked with the name of our land, the ruddy (*οἶνωπα*) boisterous Bacchus, the comrade of the Maenads ; we call on him to come, and flash his flaming brand, against the war-god whom the gods disown.” (211—215.)

At a later point in the same play, the Chorus, while musing on the birth of Oedipus, wonders whether he is the offspring of one of the gods, of Pan or Apollo or Hērmes ;

“or haply the Bacchic god, who dwells upon the mountain-peaks, received him as a gift from one of the Nymphs of Helicon with whom he loves to sport.” (1105.)

Again, in the *Oedipus Colōneus*, the representation of which by the poet’s grandson, in B.C. 401, belongs to a date later than the *Bacchae*, (though it was written possibly many years before,) the choral ode, which the familiar anecdote connects with the author’s declining years, describes, as a haunt of Dionysus,

“the gleaming Colonus ; where down in the fresh green dells the clear-voiced nightingale most loves to sing, true evermore to the purpling ivy and to the god’s own sacred leafage, with its unnumbered fruit inviolate, that knows no heat of sun, no blast of storm ; where Dionysus, lord of revel, wanders, dancing around the nymphs divine who nursed his youth.” (670—680.)

In the earliest of his plays whose date is known, the *Antigone* of 440 B.C., we have the following reference to the legend of Lycurgus :

“Fast bound, besides, was Dryas’ son, the Edonian king of temper keen, who, for his bitter taunts, was enchained in a dungeon of rock, by

the will of Dionysus. So dread is the full bloom of wrath that issues from madness like his; but at last he learnt that in all his frenzy, 'twas the god himself that he was taunting with bitter tongue; for he fain would have quelled the dames inspired, and quenched the Evian torch, and vexed the heart of the Muses to whom the flute is dear." (955—965.)

The parallel story of Pentheus is, however, never referred to by Sophocles; to have devoted a whole tragedy to a theme into which the wild enthusiasm of Bacchanalian revelry must necessarily have largely entered, would perhaps have been hardly in keeping with the calm and serene composure which is one of the main characteristics of that poet's temper. But we may well regret that the legend of Dionysus was not more fully handled by one who could write the brilliant ode in the *Antigone*, where the god is summoned to the relief of the plague-stricken place of his birth. It is a perfect mosaic of happy allusion to his varied attributes, to his favoured haunts and to his wide-spread worship; and, as many of these points will meet us again in the play which we are about to study, we may close this brief review of the literary treatment of the legend before the time of Euripides with an attempt to render the ode in question (1115—52).

Hail, thou god of many names,
Pride of Theban Semele,
Born to Zeus mid lightning flames,
Strength of glorious Italy!
O'er Deo's dells thy power presideth,
Where Eleusis welcomes all;
Where Ismenos softly glideth,
Bacchic god, on thee we call;
In Thebes, the Bacchant's home, to dwell thou deignest,
And o'er the brood of the fierce dragon reignest.

INTRODUCTION.

O'er the double-crested height,
 Where the nymphs Corycian roam,
 Looks on thee the lurid light,
 Where Castalia falls in foam.
 Nysa's hillside ivy-clad,
 And the bright Euboean shore,
 Green with vines, with clusters glad,
 Haply soon shall waft thee o'er.
 Oh! haste to Thebes and all her calling streets;
 A people's holy cry thy coming greets.

Far above all towns that be,
 Thebes is honoured most by thee,
 And Semele, the thunder-slain;
 E'en now, when all our thronging town
 With dire disease is stricken down,
 Speed hither, speed! with healing in thy train,
 O'er high Parnassus, or the moaning main.

Leader of the heavenly quire
 Of dancing stars that throb with fire!
 Shine, son of Zeus! upon our sight,
 Thou ruler of the midnight voices,
 Thou king, whose Thyiad-band rejoices
 In madding dances all the live-long night,
 Iacchos praising, lord of their delight.



§ 3. *Euripides in Macedonia.*

While we are told of Sophocles that, so strong was his love for Athens, that none of the kings, who invited him to their courts, could induce him to leave his country¹; the closing years of Euripides, like those of Aeschylus at the court of Hiero, were spent far away from the land of his birth. He was weary, perhaps, of scenes of domestic discomfort; he had been persecuted in the *Thesmophoriazusae* by the taunts of that licensed libeller, Aristophanes; and the shadows of unpopularity were possibly already gathering round his friend, Socrates², while Alcibiades, in honour of whose Olympic victory he had composed a song of triumph³, was now a condemned exile. Accordingly, the aged poet retired from Athens. He visited, in the first instance, Magnesia, where he was received with special distinction⁴, and where we may fancy him looking from the shores of the Pagasaeon bay toward the pine-woods of mount Pelion, and recalling the prologue of his own *Medea*:

Oh! that the Argo ne'er had winged her way
To Colchis, 'twixt the blue Symplegades;
Nor the cleft pine e'er fall'n in Pelion's glens.

¹ οὕτω φιλαθηναϊστάτος ἦν. *Vit. anon.*

² Diogen. Laert. *Socr.* II 5, ἐδόκει δὲ συμποιεῖν Εὐριπίδῃ. ὅθεν Μνησιλοχος οὕτω φησί· Φρύγες ἐστὶ καὶ κωνδὸν δράμα τοῦτ' Εὐριπίδου, | ὧ καὶ τὰ φρύγαν' ὑποτίθησι Σωκράτης. *Aelian Var. Hist.* II 13, ὁ δὲ Σωκράτης σπάνιον μὲν ἐπεφόλτα τοῖς θεάτροις, εἰ ποτε δὲ Εὐριπίδης ὁ τῆς τραγωδίας ποιητῆς ἡγωνίζετο καὶνοῖς τραγωδοῖς, τότε γε ἀφικνεῖτο... ἔχαιρε γὰρ τῷ ἀνδρὶ διὰ τε τὴν σοφίαν αὐτοῦ καὶ τὴν ἐν τοῖς μέτροις ἀρετὴν.

³ Plutarch *Alcib.* xi.

⁴ *vit. Eur.* (in Nauck's ed. p. v, l. 21), μετέστη δὲ ἐν Μαγνησίᾳ καὶ προξενία ἐτιμήθη καὶ ἀτελεία.

From Magnesia he proceeded to the court of Archelaus, king of Macedonia. Socrates himself was also invited by that king; but, true to himself, he declined the compliment, on the ground that it was as degrading to accept a favour when unable to return it, as to receive an injury when incapable of requiting it¹. The philosopher may well have had other reasons for refusing the invitation, as he was doubtless aware of the career of crime by which the king had won the throne. A graphic description of that career is, at any rate, to be found in a dialogue between Socrates and Polus, in the following passage from the *Gorgias* of Plato:—

‘*Polus*. You see, I presume, that Archelaus the son of Perdiccas is King of Macedonia. *Socr.* Well, if I don’t, I hear of him, at any rate. *Polus*. Is he happy, then, in your opinion, or wretched? *Socr.* I don’t know, Polus, for I have not the honour of his acquaintance. *Polus*. What then? Do you mean to say you could find it out, by making his acquaintance? Don’t you know already, that he is happy? *Socr.* No, indeed, I don’t. *Polus*. Then it’s clear, Socrates, that you will say that you don’t know that ‘the Great King’ is happy either. *Socr.* And if I do, I shall be speaking the truth; for I don’t know what is his condition in regard to mental cultivation and moral character. *Polus*. How then? Does happiness consist in this alone? *Socr.* Yes, according to *my* view, Polus; the man or woman who is gentle and good, I say, is happy, and one that is unjust and wicked is miserable. *Polus*. Then, according to *your* account, the said Archelaus is miserable. *Socr.* Yes, my friend, if he is unjust he is. *Polus*. Why, of course, he is unjust; he had no claim at all to the throne which he now holds, as he was the son of a woman who was the slave of his father Perdiccas’ brother, Alcetas; and therefore in strict *right*, he was himself the slave of Alcetas; and, if he had wanted to do what was ‘right,’ he would have been

¹ Ar. *Rhet.* II 23 § 8, Σωκράτης οὐκ ἔφη βαδίζειν ὡς Ἀρχέλαον· ὕβριν γὰρ ἔφη εἶναι τὸ μὴ δύνασθαι ἀμύνεσθαι ὁμοίως εἰ παθόντα ὥσπερ καὶ κακῶς. Stobaeus 97 p. 522. Diog. Laert. II 5 § 9.

the slave of Alcetas, and 'happy' according to your account; but, as it is, he has become unspeakably miserable, for he has committed acts of the gravest injustice. In the first place, he invited to court this very same master and uncle of his, on the pretence of intending to restore him to the throne which Perdiccas had usurped; and after entertaining him and his son Alexander, his own cousin, about the same age as himself, and making them drunk, he stowed them away in a carriage, drove them off by night, killed them both and made away with their bodies. And, after all this wickedness, he never discovered that he had made himself the most 'miserable' of men, he never repented of what he had done; he did not choose to make himself 'happy' by bringing up, as he was bound to do, his brother, the true son of Perdiccas, a boy of some seven years of age, to whom the throne rightly belonged, and by restoring to him his kingdom. No! far from it; not long after, he threw him into a well and drowned him, and then told his mother Cleopatra, that he had tumbled in, just as he was chasing a goose, and had so come by his death. Accordingly, as he is now the greatest criminal in Macedonia, he is doubtless the most 'miserable' of all the Macedonians, and not the happiest; and I dare say there are a good many people in Athens, who, with *you* at their head, would rather change places with any Macedonian you please to name, than with King Archelaus¹.

Antecedents such as these may well have deterred Socrates from presenting himself at the court of the king; Euripides, however, poet and philosopher in one², accepted the invitation which the philosopher declined. For, in justice to this most 'unjust' Archelaus, we are bound to admit that he appears to have governed well the kingdom that he had won by crime, thus proving an exception to the rule laid down by Tacitus, *nemo unquam imperium flagitio quaesitum bonis artibus exercuit*³. He built fortresses, developed the means of communication between various portions of

¹ Plato *Gorgias* 470 D—471 D (mainly from Cope's translation).

² Vitruvius viii, praef., *Euripides, auditor Anaxagorae, quem philosophum Athenienses scenicum appellaverunt.*

³ *Hist.* i 30.

his territory, and equipped himself with an ample supply of horses and arms, by which the military resources of his dominion were improved to a greater extent by himself alone than by all his eight predecessors put together¹. He not only did all this, but (like the Elder Dionysius not long after) he also became a distinguished patron of art and literature. His palace was lavishly embellished with paintings by Zeuxis², who presented his patron with a picture of Pan for which he would accept no remuneration, on the ground that the work was beyond all price³. As a descendant of the Heracleid Temenidae of Argos, the king may have feasted his eyes on pictures by that artist representing the exploits of Hercules, his heroic ancestor⁴; the patron of the poet of the *Bacchae* may have had his walls adorned with those pendent grapes, in painting which, according to the familiar story, Zeuxis was unrivalled⁵. Either at Aegae, the ancient capital, or at Diium on the sea-coast, the king established 'Olympian' festivals in honour of the Muses⁶. At his court was the tragic poet Agathon, the first to set the pernicious precedent of introducing into his plays choral odes which had no connexion with the plot⁷,—Agathon, the genial host of Plato's *Symposium*, who was

¹ Thuc. II 100.

² Aelian *Var. Hist.* XIV 17 (at the cost of 400 minae).

³ Pliny *Nat. Hist.* xxxv § 62.

⁴ Such as *Hercules infans dracones strangulans*, painted by Zeuxis, apparently however for Agrigentum (Pliny *u. s.*).

⁵ Pliny *u. s.*, § 66.

⁶ See note on l. 409.

⁷ Aristot. *Poet.* 18, 22, ἐμβόλιμα ᾄδουσι, πρῶτον ἀρξάντος Ἀγάθωνος τοιούτου.

complimented by Euripides himself, while reclining at the king's table with his brother poet, as 'handsome not only in the spring-time, but also in the autumn of life'. There too, was the famous musician and dithyrambic poet, Timotheus, who, when hissed off the stage for his bold innovations, had been re-assured by Euripides with the prediction that 'he would soon have the theatres at his feet'. And there, also, was Choerilus, the writer of the great epic on the wars of the Greeks with Xerxes and Dareius³.

In this goodly company, Euripides composed a play to which, in compliment to his patron, he gave the name of 'Archelaus'⁴; and it was almost certainly at the court of that king, that he either wrote the play which is now before us, or, at any rate, gave it the last finishing touches. This conclusion is rendered highly probable by its complimentary references to the haunt of the Muses in Pieria, which was part of the king's dominions; to the hallowed slope of Olympus, the most prominent object in the Pierian landscape (ll. 409—415); and to the 'swift stream' of Axius (568), which after bursting its way through what is known as the Iron Gate between the Scardus and Orbelus

¹ Aelian *Var. Hist.* XIII 4, οὐ γὰρ μόνον τὸ ξαρ τῶν καλῶν καλὸν ἐστίν, ἀλλὰ καὶ τὸ μετόπωρον.

² Plutarch, *an seni sit gerenda respublica* xxiii. § 4, p. 795 c—d. Τιμόθεον Εὐριπίδης, συριττόμενον ἐπὶ τῇ καινοτομίᾳ καὶ παρανομεῖν εἰς τὴν μουσικὴν δοκοῦντα, θαρρεῖν ἐκέλευσεν, ὥς δλίγου χρόνου τῶν θεάτρων ὑπ' αὐτῷ γενησομένων. He composed a dithyramb on 'the travail of Semele,' Boethius, *de musica*, I 1. See also Plut. *apophth.* p. 177.

³ Athenaeus VIII p. 345 E.

⁴ *vit. Eur.*, Nauck, p. vi, l. 23, χαριζόμενος αὐτῷ δρᾶμα ὁμωνύμως ἔγραψε.

ranges, and passing through the great upland plain of Pelagonia, one of the primitive seats of the Macedonian race, becomes the principal river of Macedonia itself, finding its way at last into the Mediterranean at the head of the gulf of Therma¹. The poet also refers, in terms of praise, to the less important stream of the Loidias (571), one of whose tributaries risēs near Aegae, or Edessa, the ancient capital of the Macedonian kingdom. Aegae is the modern *Vodhená*, a place remarkable for the strategic importance of its position and the beauty of its surroundings, standing as it does at a point commanding communication with the upper country, and now traversed by a 'clear river which descends from the upper part of the valley and divides into a number of smaller streams which pass through the town, and plunge at various points down the steep rocks².' The prospect from its terraces extends over the plain of lower Macedonia which is celebrated by Euripides as 'the land of noble horses,' 'fertilized by fairest waters' (571—5). About half-way between Aegae and the sea were the low hills and the widespread marshes, which marked the site of Pella³, destined ere long to become the capital of

¹ Tozer, *Geography of Greece*, pp. 200—202.

² *id.* p. 203. Curtius, *H. G.* v 21. Abel, *Mak. vor Philipp*, 110—5.

³ It is often stated by modern writers that Euripides spent the last years of his life at Pella, and not, as seems more natural, at Aegae, the capital (apparently) of Archelaus. The evidence of late authorities, writing at a time when the fame of the earlier capital had been eclipsed by that of the later, appears to me almost worthless in such a matter. Nothing more than a tomb in Macedonia need be meant in the anonymous epigram which closes with the couplet: ἀλλ' ἔμολες Πελλαῖον ὑπ' ἡρίον, ὡς ἂν ὁ λάτρυς Πιερίδων ναῖης ἀγχόθι Πιερίδων (*Anthol. Pal.*

one of the successors of Archelaus, Philip of Macedon, and to be the birthplace of Alexander the Great; while to the south, the landscape was closed by the mighty mass of the snowy Olympus.

Whether the play, written in whole or in part among the surroundings above described, was actually represented at the court of Archelaus, is a question on which we have no evidence. We may, however, observe that the theme selected would have probably found an appreciative audience in Macedonia. The subjects of Archelaus would be well acquainted with the story of Lycurgus, king of the adjoining district of Thrace; and the legend of Pentheus, the Theban parallel to the Thracian story, would have the advantage of being less trite and familiar to the Macedonian people. Further, the worship of Dionysus would seem to have met with an enthusiastic reception among the wild tribes of that region; this may be concluded from the terms in which Plutarch in his life of Alexander introduces an anecdote of Olympias, belonging to a date about fifty years after that of this

VII 44). The only other writer, so far as I can find, who mentions Pella in connexion with Eur., is Suidas s. v. *Εὐριπίδης* : καὶ τὰ ὁστὰ αὐτοῦ ἐν Πέλλῃ μετακομίσαι τὸν βασιλέα. Pella, which, in the time of Philip's father Amyntas (B.C. 392), is extolled as *μεγίστη τῶν ἐν Μακεδονίᾳ πόλεων* (Xen. *Hell.* v 2 § 12), is depreciated by Demosthenes as being, at the accession of Philip himself, a *χωρὶον ἄδοξον καὶ μικρόν*,—in comparison, that is, with its later fame, and in contrast, as the context shews, with the glory of Athens (*de cor.* p. 247). Abel u. s. p. 198, says : *unter Archelaos trat diese Stadt, soweit es irgend möglich war, an die Stelle von Edessa* : but I can find no clear authority for this statement. See *infra* p. cxxxvi. See also Leake's *Northern Greece*, iii 258—279.

play. 'All the women of this region,' he remarks, 'being of old time under the influence of the Orphic rites and the orgies of Dionysus, and bearing the name of Κλώδωνες and Μιμαλλόνες, have customs similar in many respects to the Edonian and the Thracian women near mount Haemus. But Olympias, who more than the rest affected these wild raptures and carried her enthusiasm to a still stranger pitch (βαρβαρικώτερον), was wont to carry about in the revel-bands huge tame serpents, which often crept out of the ivy and the mystic baskets, and entwined themselves round the sacred wands and garlands of the women, to the terror of the men' (II § 5). It was on such an occasion as this, that Olympias, the mother of Alexander, first won the admiration of Philip of Macedon.

In Macedonia Euripides died, in B.C. 406, in the seventy-fifth year of his age¹. The strangest legends were told of the manner of his death, possibly invented by the comic poets of his own time, or the scandal-mongers of a later generation, who, wilfully confounding (it may be) the fate of the poet with that of Pentheus in this, perhaps his latest, play, described him as having met his end by being torn in pieces by some infuriated women. According to another equally improbable story, indignantly denied in a well-known epigram, he was worried to death by the dogs of Archelaus².

He was buried near the town of Arethusa in the pass of Aulon, at a spot where two streams met, one

¹ Diodorus XIII 103 (Nauck *Eur.* p. x, note 3).

² *Anth. Pal.* VII 51, οὐ σε κυνῶν γένος εἶλ', Εὐριπίδῃ, κ.τ.λ.

of them famed for its healthful water, while it was death to drink of the other¹. His tomb was struck by lightning, a distinction which it shared with that of the Spartan lawgiver Lycurgus². At Athens, on hearing of his death, Sophocles, we are told, put on mourning himself, and at a public representation in the theatre ordered his actors and chorus to lay aside their crowns; and all the people wept. His countrymen, who in vain pleaded for his remains, built a cenotaph in his honour, which was seen in the second century of our era by the traveller Pausanias as he made his way from Peiraeus to Athens along the ruins of the long-walls of Conon³. It stood near the monument of one whose style had many points in common with that of Euripides, the comic poet Menander, and it bore the following inscription, attributed to the historian Thucydides, but composed more probably by the poet and musician Timotheus:

μνήμα μὲν Ἑλλάς ἅπασ' Εὐριπίδου· ὅστέα δ' ἴσχει
 γῇ Μακεδὼν, ἥπερ⁴ δέξατο τέρμα βίου·
 πάτρη δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι· πολλὰ δὲ Μούσας⁵
 τέρψας, ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

(*Anth. Pal.* VII 45.)

Euripides, all Hellas is a monument to thee;
 Thy bones hath Macedonia, that saw thy latter days,
 And yet, thy home was Athens, the heart of Hellas she,
 And thou, the Muse's darling, hast won the meed of praise.

¹ Ammianus Marc. 27, 4, 8; Pliny *Nat. Hist.* 31, 19; Vitruvius 8, 3 (Nauck *Eur.* p. xxi).

² Plut. *Lycurg.* 31.

³ Pausanias I 2, 2.

⁴ ms. ἥ γάρ, al. τῇ γάρ.

⁵ al. *μούσαις* (thou, whose Muses charmed us).

Another epigram refers as follows to his burial in Macedonia, and bids the poet rest assured that his fame will rival that of Homer:

χαῖρε μελαμπετάλοις¹, Εὐριπίδῃ, ἐν γνάλοισι
 Πιερίας τὸν αἰὲ νυκτὸς ἔχων θάλαμον
 ἴσθι δ' ὑπὸ χθονὸς ὦν, ὅτι σοι κλέος ἄφθιτον ἔσται
 ἴσον Ὀμηρεῖαις ἀενάοις χάρισιν.

(VII 43.)

Though, 'mid Pieria's dells of leafy gloom,
 In endless night thou sleepest in the tomb,
 Rest sure, though laid in dust, thy fame for aye
 Shall rival Homer's charms that never die.

¹ Lobeck's emendation for μελαμπέπλοις.



TERRACOTTA RELIEF IN THE BRITISH MUSEUM.

§ 4. *The Bacchae of Euripides : an outline of the play, with some account of its representation on the stage.*

After the death of Euripides, his son or nephew, who bore the same name, exhibited the *Bacchae*, together with the *Alcmaeon in Corinth*, and the *Iphigenia in Aulis*¹. No ingenuity, however, is ever likely to find any point in common which would justify the three plays being regarded as a trilogy in the ordinary acceptation of the term¹. It is probably this trilogy to which the prize was awarded after the poet's death².

It may be added that the date of its representation was almost certainly after that of the *Ranae* of Aristophanes, which, as is well known, was brought out in B. C. 405, shortly after the death of Euripides and Sophocles. Had the *Bacchae* been exhibited before the *Ranae*, the latter would inevitably have contained some reference to the former, especially as the character of Dionysus is common to both, and several points in the play of Euripides would lend themselves readily to the criticism of the comic poet³.

The *persons* of the play are

DIONYSUS, a god in the likeness of man, son of Zeus and Semele, daughter of Cadmus.

¹ Schol. Ar. *Ran.* 67, αἱ διδασκαλῖαι φέρουσι τελευτήσαντος Εὐριπίδου τὸν υἱὸν αὐτοῦ δεδιδασχέναι ὁμώνυμον ἐν ᾧσται Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκμαίωνα, Βάκχας.

² Suidas, νίκας ἀνέλετο τέσσαρας περιῶν, τὴν δὲ μίαν μετὰ τὴν τελευτήν, ἐπιδειξαμένον τὸ δράμα τοῦ ἀδελφιδοῦ αὐτοῦ Εὐριπίδου.

³ Cf. Boeckh, *Graec. traged. princ.*, p. 306.

TEIRESIAS, an aged prophet.

CADMUS, founder, and sometime king, of Thebes.

AGAVE, one of the daughters of Cadmus.

PENTHEUS, king of Thebes, son of Agave.

THE KING'S ATTENDANT.

FIRST MESSENGER, a herdsman.

SECOND MESSENGER, one of the King's attendants.

CHORUS of Asiatic women, worshippers of Dionysus.

As there are only three actors, the *cast* of the play would probably be as follows:

First Actor (πρωταγωνιστής); Dionysus and Teiresias.

Second Actor (δευτεραγωνιστής), Pentheus and Agave.

Third Actor (τριταγωνιστής), Cadmus, Attendant, First and Second Messengers.

This arrangement enables us to assign to the first actor a leading part throughout the play, including the delivery of the opening speech. The famous actor Theodorus, as we learn from Arist. *Pol.* IV (VII) 17 § 13, always made a point of taking the opening part, because it ensured his winning the attention of the audience at the very outset. The rôle of Agave, though comparatively short, would require good acting, and it is possibly this that has led Wecklein to assign Agave and Pentheus to the πρωταγωνιστής. There is no difficulty in giving the Second Messenger's speech to the Second Actor; this would be quite

consistent with the suggestion referred to in the note on l. 1153, where the parts of the Second Messenger and Agave are assigned to the same player; it also harmonizes with the combination of parts incidentally implied in the anecdote of the recital of a scene from this play in the Parthian camp on the death of Crassus (note on 1169). The arrangement proposed in Donaldson's *Theatre of the Greeks*, p. 296, is somewhat different:

Protagonist: Dionysus, Teiresias, and the second messenger.

Deuteragonist: Cadmus, servant, first messenger.

Tritagonist: Pentheus, Agave¹.

Throughout the play, the *Scene* is laid before the palace of Pentheus in the Cadmeia, the citadel of Thebes in the northern part of the town, the direction furthest removed from Cithaeron where the Bacchicals are holding revel. The towers of Thebes are referred to in the course of the play (172), but we need not suppose that the scenery included any representation of them. The mechanical contrivance known as the *periactos* is visible at each of the two extremities of the stage; the *periactos* on the spectators' left conventionally indicating the direction of the road to foreign and distant parts, while that on the right denotes the way to the town and to the neighbouring range of Cithaeron, which would naturally be reached by going through the town and leaving it by the

¹ Compare the same scholar's edition of the *Antigone*, p. 20.

Electran gates¹. The palace is a building in the Doric style, with its columns supporting an entablature, in which the triglyphs, characteristic of that order, may be seen (591, 1214). Near the palace is the monument of Semele, marking the place where she was struck dead by lightning,—a spot fenced off from profanation and mantled over with a clustering vine; over it a dull flame is flickering which will be kindled into brightness as the action of the play advances (594—9, 623), while around it are the still smouldering ruins of the house in which she was slain.

πρόλογος (1—63). The prologue is spoken by the god Dionysus, who enters from the left of the stage. He appears in the form of man, disguised as one of his own votaries, as leader of a revel-band of women whom he has escorted from Lydia, and who form the *Chorus* of the play. In his hand he holds the *thyrsus* (495), his hair falls in long ringlets down his neck (493, *ἄβρὸς βόστρυχος*, and 235, 455); he has a flushed cheek

¹ The *περίακτοι* (sc. *θύραι*) appear to have been ‘revolving doors in the form of a triangular prism, which stood before the side-doors on the stage and by turning round on a pivot indicated the different regions supposed to lie in the neighbourhood of the scene’; *Theatre of the Greeks*, p. 239. Julius Pollux, iv § 126, *παρ’ ἐκάτερα δὲ τῶν δύο θυρῶν τῶν περὶ τὴν μέσσην, ἄλλαι δύο εἶεν ἅν, μία ἐκατέρωθεν, πρὸς ἃς αἱ περίακτοι συμπεπήγασιν· ἡ μὲν δεξιὰ* (on the right of the stage, i.e. the left of the spectators,) *τὰ ἔξω πόλεως δηλοῦσα, ἡ δ’ ἀριστερὰ τὰ ἐκ πόλεως· μάλιστα τὰ ἐκ λιμένος... εἰ δὲ ἐπιστραφεῖεν οἱ περίακτοι ἡ δεξιὰ μὲν ἀμειβεῖ τόπον· ἀμφοτέραι δὲ χώραν ὑπαλλάττουσι. τῶν μέντοι παρόδων ἡ μὲν δεξιὰ* (on the right of the spectators) *ἀγρόθεν* (al. *ἀγορήθεν*), *ἡ ἐκ λιμένος, ἡ ἐκ πόλεως ἄγει· οἱ δὲ ἀλλαχόθεν περὶ ἀφικνούμενοι, κατὰ τὴν ἑτέραν εἰσίσαιν.* On this difficult passage, see Wecklein’s *Scenische Studien* (*Philologus* 31, p. 447), and A. Müller *ib.* 35, p. 324 ff. also *id.* *Bühnenalterthümer*, § 13, and Haigh’s *Attic Theatre*, p. 181.

(438), languishing eyes (236), and a fair and delicate form of almost feminine loveliness (353, *θηλύμορφος*, and 457). In other respects he is represented in the dress and other accessories common to all the retinue of the god,—the ivy-crown on his head, the fillet on his brow, and the skin of the fawn or panther slung across his chest (see notes on 106, 833 and 24). Like any other actor in Greek tragedy, he wears the long striped tunic reaching to the ground¹; and, over this, a loose upper robe. Towards the end of the play, when he reveals himself as Dionysus, he will assume the attire conventionally appropriated to that god, when represented on the stage,—a long robe of saffron colour, bound about the breast with a broad girdle of varied hue².

In the first part of the prologue (1—54) Dionysus states his object in coming to Thebes in human disguise. He has triumphantly established his worship in the lands of the East, and he now comes to the city of his birth, resolved on manifesting his divinity in a signal manner to the Thebans, and chiefly to his own mother's sisters, Ino, Autonoe and Agave, and to Agave's son, the young king, Pentheus. He has inspired all the women of Thebes with madness, and driven them forth, with the daughters of Cadmus, to hold their revels on Cithaeron. If Thebes does violence to his votaries, he will give them battle at the head of his Maenads.

¹ Pollux, IV § 116, ἐσθῆτες μὲν τραγικαί, ποικίλον (οὕτω γὰρ ἐκαλεῖτο ὁ χιτῶν) κ.τ.λ.

² Pollux, IV § 117, ὁ δὲ κροκωτὸς ἱμάτιον· Διόνυσος δὲ αὐτῷ ἐχρήτο, καὶ μασχαλιστήρι ἀνθιῶ, καὶ θύρσῳ.

At this point the *Chorus*, a band of fifteen Asiatic women, who have attended the speaker of the prologue in his wanderings, after passing along the *parascenia* or side-buildings of the stage, and through the entrance called the *parodos*, has just come in full view on the side of the *orchestra* which lies to the left of the spectators. They appear in the garb characteristic of Bacchanals; crowned with wreaths of ivy and with the gay *mitra*, the Bacchic head-dress; robed in the long tunic which falls to their feet (*χιτῶν ποδήρης*), and is bound by a bright girdle; the dappled fawn-skin is flung across the shoulder; all of them appear to be barefooted (863); some of them are waving the *thyrsus*, while others are beating the *tympanum*.

After a slight pause, while the *Chorus* are coming into sight, Dionysus, whom they regard as only their escort in travel and not as their god, in the latter part of the prologue (55—68) addresses them from the stage, calling upon them to beat their drums before the palace, that all Thebæ may come and see, while he himself goes to join the revels on Cithaeron. [*Exit* Dionysus by the right-hand *periactos*.]

παρόδος (64—169).¹ The object of the first Choral ode is to give a brilliant and life-like picture of the Dionysiac worship in its purer forms. In the first two strophes (64—71), recited perhaps by the *coryphaeus* alone², solemn silence is called for, in language like

¹ Defined by Aristotle, *Poet.* 12, as ἡ πρώτη λέξις ὅλου χοροῦ, and so termed because it was recited by the chorus immediately on reaching the *orchestra* from the side entrance.

² As suggested by Wecklein on l. 64.

that of the priests of Eleusis, as a prelude to the praise of the mystic rites of Dionysus. They sing the story of his wondrous birth; they summon Thebes, his birthplace, to join his worship; they tell of the origin of the Bacchanalian music. The Epode describes the joys of the chase and the dance, and the frolics of the Bacchae on the hills.

ἐπεισόδιον¹ πρῶτον (170—369). *Scene I. Teiresias and Cadmus.* The action of the play now begins. On the right of the stage, enters from the city of Thebes the blind and aged prophet Teiresias. Unlike the Teiresias of other plays, he has none to guide him, being brought safely on his way by the invisible god, Dionysus, whose worship he has accepted. He is covered with 'the net-like woollen robe' generally worn by soothsayers when they appear on the stage². Over this he has thrown the Bacchic fawn-skin; instead of the prophet's chaplet³ he wears the ivy-crown; instead of the laurelled staff of Apollo's seer, he carries the *thyrsus* swathed with ivy.

He has an appointment with Cadmus, who comes out to meet him from the door of the Palace. The two old men have both of them agreed to go out to Cithaeron, dressed in the garb of Bacchanals, there to honour Dionysus in the dance.

¹ 'All that part of a tragedy which is included between two *entire choral odes*' (Arist. *Poet.* 12).

² Pollux, IV § 116, τὸ δ' ἦν πλέγμα τι ἐξ ἐρίων δικτυῶδες περὶ πάντων τὸ σῶμα, ὃ Τειρεσίας ἐπεβάλλετο ἢ τις ἄλλος μάντις.

³ μαντεῖα στέφη, *Ag.* 1265 (Wecklein, p. 15).

Scene II (215—369). Pentheus, whose approach is noticed by Cadmus, suddenly comes back from abroad, entering the stage from the left. As king, he is represented with diadem and sceptre and with a purple *xystis* over the bright *chiton*¹. His youth is indicated by an appropriate mask which has additional dignity given to it by the elevated frontlet called the *ὄγκος*. He is much excited by having just heard that a handsome stranger from Lydia has led all the women of Thebes to leave their homes in wild excitement, and hold revels and dances on Cithaeron. He denounces the stranger as a gross impostor, and the revels as a discreditable scandal. He has already ordered the imprisonment of some of the women, and he resolves on slaying this impostor, who is trying to make out that the babe who died at its birth, when its mother Semele was slain, was actually a god, Dionysus.—Up to this point, his speech is a kind of second prologue; he now (at line 248) catches sight of the two old men in their fantastic garb; he implores Cadmus to give up the new worship, and taunts Teiresias with having joined it from interested motives. The Chorus briefly protests; the prophet then expounds at length the true meaning of the story of the god's birth, claims for him a share in the prerogatives of the deities already accepted by Hellas, foretells the establishment of his worship at the shrine of Apollo at Delphi, and closes his speech by hinting darkly at an impending doom (327). The king is

¹ Possibly the fact that he had just returned from a journey was indicated by his appearing in the garb of travel, instead of the full *insignia* of royalty (Pfander on Eur. p. 29).

unmoved either by the predictions of Teiresias or the entreaties of Cadmus. To annoy the prophet, he orders some of his attendants to go and demolish his place of augury, while he sends others to the hills to capture the 'Lydian stranger.' [*Exeunt* Cadmus and Teiresias, by the right of the stage, for Cithaeron. The king apparently remains before his palace awaiting the return of his messengers, unmoved by the presence of the Chorus.]

στάσιμον¹ πρῶτον (370—431). The impious language of Pentheus leads the Chorus to invoke the goddess of Sanctity, wronged as she is by his insolence towards the divinity who rules the banquet and the dance, is merry with the flute and drives dull care away. Blasphemy and folly such as his can only end in disaster: there is a wisdom which is false wisdom, and an overweening ambition cuts short the days of man. Forbidden to hold their revels in Thebes, they long to leave for Cyprus or Pieria, where a welcome would await the worship of their god. Dear to him is Peace, and he gives of his bounty to rich and poor alike, hating none but him who cares not for the bliss that *he* bestows. True wisdom, they declare in conclusion, is to refrain from the shallow conceit of those who affect to be wiser than their neighbours, and to be content, instead, with what is sanctioned by popular use and by common sense.

ἐπεισόδιον δεύτερον (434—518). The king's messengers,

¹ i.e. an ode sung, not while the chorus is *stationary*, but after it has taken up its position before the altar of Dionysus, *ὅταν χορὸς στάσι κατάρχεται λέγειν* (Euklides), quoted in Wecklein's *Scenische Studien* u. s. p. 462. The epithet does not exclude the movements of the dance.

entering by the right of the stage, now return from their quest. They bring with them the 'Lydian stranger' with his hands tied behind his back; and they tell the king that their prisoner had cheerfully yielded himself to them without resistance. They add that those of the Bacchae who have been already imprisoned, have had their bonds broken asunder in some strange and supernatural manner, and are now off in full career to join their companions on the hills.

The Stranger now stands loosed before the king, who scans his handsome form, questions him on his antecedents, and on the mysteries of his ritual. At every point he is met by a calm reply. He threatens to cut off his dainty locks, to rob him of his *thyrsus*, and to put him into prison; all his threats are received with dignity by one who stands assured that his god will release him at his will, and is actually present all the while, though unseen by the impious Pentheus. The king orders his attendants to seize him once more and shut him up in the darkness of the stables; he also threatens to sell as slaves the Asiatic women who have accompanied him, or else 'to stop their thumping and their drumming fingers, and keep them as his handmaids at the loom.' The Stranger warns the attendants not to touch him; and of his own accord marches off to the proposed place of imprisonment, declaring that, in requital for this wrong, the king will be pursued by the vengeance of that god whose very existence he denied¹.

¹ The prison may have been represented towards the left of the Palace (*εἰρκτῇ δὲ ἡ λαὸς*, says Pollux, IV § 125); and Pentheus, finding

στράσιμον δεύτερον (519—575). The king's denial of the divinity of Dionysus and his maltreatment of the leader of his revel-band, lead the Chorus to invoke Dirce, the nymph of the Theban fountain in whose waters the new-born god had been dipped. They predict that their god's worship, though now rejected, will ere long find a place in her heart. They also call upon Dionysus himself, in whatever favoured haunt he may be wandering, to come and rescue their companion and themselves from the godless monster who is persecuting them.

ἐπεισόδιον τρίτον (576—861). *Scene I* (576—603) κομμὸς *between the Chorus and Dionysus*. The prayer of the Chorus is heard; they are startled by a voice calling from the prison, announcing itself as the voice of their god. While they once more invoke him, the solid ground is shaken by an earthquake, the entablature of the palace appears to part asunder, and the flame that has been playing round the monument of Semele flashes into new brightness. The Chorus fall awestruck on the ground.—*Scene II* (604—641). To their joy, their companion now comes forth from the palace bidding them rise again in reassurance, while he tells them his adventures in the prison. Pentheus, so far from having succeeded in binding him, had seized a bull, which, in his gathering infatuation, he had mistaken for his prisoner, and had been hard at work

his attendants awestruck at the Stranger's presence, appears himself to have followed the prisoner with the intention of putting him in bonds (616). Wecklein, however, *Scenische Studien u. s.*, p. 444, understands εἰρκῆ as an *ergastulum*.

trying to tie his cords about the captured beast, when the shaking of the palace and the flashing of the flame on Semele's tomb made him think the place was on fire: he had called aloud to his servants, but they had striven in vain to quench the flames; he had given chase to a phantom, and had been stabbing the bright air with his sword, supposing all the while that it was his prisoner whom he was killing. The latter, meanwhile, had quietly stepped outside the palace to reassure his friends and to meet all the king's bluster and fury with a calm and sober self-control.—*Scène III* (642—659). Pentheus bursts out of the palace and is astonished to find his 'prisoner' outside. The latter, after a short encounter with the king, draws his attention to a messenger coming with news from Cithaeron.

Scene IV (660—786). The Messenger enters on the right. He is a herdsman, and is therefore, as it seems, represented with wallet and staff, with a goat-skin flung over him, and with an appropriate mask¹. He has seen the women of Thebes resting under the trees of Cithaeron; the lowing of his oxen had awakened them and they had all started up, donned their Bacchic garb, and refreshed themselves with marvellous streams of water and wine, milk and honey. Disturbed in their sacred rites by the herdsmen who had resolved on capturing the king's mother to win favour with the king, they had put the intruders to

¹ Pollux, IV § 137, πῆρα, βηκτηρία, διφθέρα, ἐπὶ τῶν ἀγροίκων...ὁ μὲν διφθερίας ὄγκον οὐκ ἔχων, περίκρανον ἔχει, καὶ τρίχας ἐκτενισμένας λευκάς, πρόσωπον ὑπωχρόν τε καὶ ὑπόλευκον καὶ μυκτῆρα τραχύν, ἐπισκύνιον μετέωρον, ὀφθαλμοὺς σκυθρωπούς.

flight, had rent and mangled the herds of cattle, and had scoured the plains below, harrying everything right and left, and turning to flight with their weak weapons the lances of armed men who opposed them. In conclusion, he urges the king, after this display of miraculous power, to receive into the state the new divinity, the god of wine and love and every other joy.—The king, indignant at the discredit which the conduct of these women is bringing on his rule, orders his troops to muster at the Electran gates on the way to mount Cithaeron.—*Scene* v (787—861): *Dionysus and Pentheus*. The Lydian stranger warns the king that ordering out his forces can only end in their being put to rout; he even offers to bring the women to the palace without resorting to force of arms, but his offer is declined by Pentheus who suspects a plot. Suddenly a bright thought strikes the Stranger (810), he resolves on tempting the king to go and see the revels in person, and the latter, thinking he cannot do better than view the scene of action before joining in pitched battle, is impelled by his growing delusion to give his consent and even to allow himself, with some misgiving, to assume the disguise of a woman, and go to Cithaeron to spy out the doings of the Maenads. Pentheus enters the palace to robe himself (846), while the Stranger remains on the stage, assuring the Chorus, that the prey is now in their toils, and calling on Dionysus to implant in the king's mind a strong delusion which should draw him onward to his doom. He then joins Pentheus within the palace, to help in arraying him for his adventure.

στάσιμον τρίτον (862—911). The Chorus, with the hope of deliverance now rising before it, wonders whether it will ever join again in the night-long dance bounding like the hunted fawn that has escaped the chase and found refuge in the shadowy woods and river-lawns in whose solitudes she delights to disport herself. Then, in graver strain, they dwell upon the doom which slowly but surely is hunting down the impious one, the despiser of a worship upheld by use and grounded in nature. After a refrain, on the joy of vanquishing one's enemies, which is twice sung by both divisions of the Chorus, they end by extolling the happiness of rest after toil, and by vaguely alluding to the varied issues of mortal hopes.

ἐπεισόδιον τέταρτον (912—976). [From the palace enters Dionysus, shortly followed by Pentheus in woman's garb.] The king, in his ever-increasing delusion, fancies that he sees two suns and a double Thebes, and that his escort resembles a horned bull. The guide is allowed to put the last touches to the king's toilet, and, after an interchange of conversation in which the king's lightmindedness is still further shewn and in which nearly every remark that he makes is answered by the Stranger in terms of bitter irony, they leave the stage together for Cithaeron. Both alike are exulting in the prospect of an approaching victory, while the Stranger calls on Agave, and her sisters on the hills, to stretch forth their hands at the coming of the king to a glorious contest. [*Exeunt* by the right *periactos*.]

στάσιμον τέταρτον (977—1023). The Chorus, taking up the appeal to Agave with which the scene on the stage has just closed, calls on the ‘hounds of Frenzy’ to incite the daughters of Cadmus to take vengeance on the spy, predicting that his own mother will be the first to visit with punishment the godless, lawless, reckless profaner of the god’s mysteries. After moralising on the sober and reverent temper, as contrasted with the false affectation of wisdom, they close by imploring their god to appear in one of his many forms, and fling his toils about their foe.

ἐπεισόδιον πέμπτον (1024—1152). By the right of the stage enters one of the king’s attendants. He announces the catastrophe which has meanwhile taken place on Cithaeron. In answer to the eager questionings of the Chorus, he tells how Pentheus and the Stranger and himself had reached the rock-girt glen where the Maenads were holding holiday; how Pentheus had mounted a fir-tree, to spy out their revels; how, when the Stranger had vanished, a voice was heard from heaven, calling on them to avenge themselves on the intruder; how Agave in her madness, mistaking Pentheus for a beast of the chase, had, with the help of the rest, uprooted the tree, so that he was thrown to the ground, where she attacked him, while he in vain implored her to spare her son; and lastly, how the mother had, with her sisters, torn all his limbs asunder. The attendant withdraws, announcing the speedy approach of Agave and concluding by briefly moralising on the wisdom of a sober and reverent piety.

The Chorus breaks out into a short ode of exultation (1153—1164), at the close of which appears, from the right of the stage, Agave, attended by some of her companions (1168, κῶμος, 1381, πομπή). She is dressed in Bacchic attire, her eyeballs are rolling wildly, and on the point of her thyrsus she bears the head of her son, which she displays to the Chorus as the head of some wild beast which she has captured. While Agave glories in her victory, the Chorus reply in strains of exultation intermingled with words of pity. She then calls on all Thebes to wish her joy of her prowess; she asks for Cadmus and for Pentheus whom she misses, and whom she wants to come and nail up the spoils of her chase over the door of his palace.—The ἔξοδος (1165—1392) has meanwhile begun.

Cadmus, who had heard of his daughter's deed of horror, just as he was returning from the mount with Teiresias, now enters from the right of the stage, with his attendants bearing the mangled limbs of Pentheus, which he has gathered together, with much toil, among the rocks of Cithaeron. He sees Agave, still exulting in her prey, and little by little recalls her to her senses, till at last she knows that the head of the 'lion' is in truth the head of her son (1284). Cadmus, after explaining how she had come to kill him makes a speech of lamentation over the fate of his grandson, which was followed by a corresponding speech on the part of the mother; nearly all of this lament has unhappily been lost, but it may be recovered in some small measure by the help of the cento from the plays of Euripides, known by the name of the *Christus Patiens* (see note on l. 1329).

Dionysus appears once more, now no longer as the Lydian stranger unrecognised by the rest, but in all the glory of his godhead¹. In a speech whose earlier portion has not come down to us, he foretells the destinies of Cadmus and his wife, both of whom are to be changed into serpents in Illyria, and, after various adventures, to enjoy happiness at last. He also announces that Agave and her sisters, having the guilt of bloodshed upon them, must leave the land. Then follows a pathetic parting between Cadmus and his daughters; Agave and her sisters now leave the stage in the direction opposite to Cithaeron; Cadmus enters the palace by the middle door; and, while the audience are rising, the play closes with some conventional anapaests sung by the Chorus as they march off from the orchestra, by the same side as they entered it, namely by the *parodos* to the left of the stage.

¹ It has been suggested that as an indication of his divine character, he probably appeared 'surrounded by clouds on the balcony of the scene,' Donaldson, *Theatre of the Greeks*, p. 296.



§ 5. *On the dramatis personae, the Choral Odes and the Messengers' speeches.*

It will be seen from the preceding outline that the development of the play falls into two distinct portions; ascending by three successive stages in the first three 'episodes,' culminating at the point where the turn in the fortunes of the two principal characters begins (l. 810), and descending in three corresponding stages to the close of the tragedy¹. In the language of the Poetics of Aristotle, 'all that is between the beginning of the piece and the last part, where the change of fortune commences,' is called the *δέσις*; 'all between the beginning of that change (*τῆς μεταβάσεως*) and the conclusion' is the *λύσις* (chap. xviii). In the present instance, the tragic emotions of terror and pity, so often referred to in that treatise, are alike brought into play, the former by the awful end of Pentheus, the latter by the unhappy fate of Agave. When a friend kills a friend, or when the mother slays her son, it is in cases such as these that our pity is excited, and 'such incidents,' says Aristotle, 'are the proper subjects for the poet's choice.' 'To execute such a deed through ignorance and afterwards to make the discovery' is the kind of *ἀναγνώρισις* to which the same critic assigns a special preference;

¹ This symmetry of division is noted by Wecklein, *Einleitung*, p. 11, whose six stages are, however, slightly different to mine, as he begins the *ἐξοδος* at l. 1024. But, if we count 1153—64 as a 'choral ode,' the definition of *ἐξοδος* in *Ar. Poet.* 12, as 'that part which has no choral ode after it,' compels us to begin the *ἐξοδος* at 1165 (or 1168), and to treat 1024—1152 as a fifth *ἐπεισόδιον*.

‘for thus,’ as he remarks, ‘the shocking atrociousness (τὸ μισερὸν) is avoided, and, at the same time, the discovery has a striking effect’ (xiv).

The play brings before us a conflict between divine power claiming its due recognition, and human arrogance that denies that claim. In this conflict, but for the disguise assumed by *Dionysus*, the contest would have been too unequal to admit of any tragic interest. As it is, he is brought face to face with Pentheus,—man matched against man, the apparently helpless prisoner calmly confronting the passionate and overbearing king. His character as a god incarnate is admirably sustained throughout; under the veil of humanity, the suffering and patient deity maintains a serene composure, strong in the consciousness of ultimate victory. The effect of his encounters with the king seems to ourselves, perhaps, to be marred by the clever word-fence, which was doubtless dear to the Greek audience for which the play was intended, and by a cruel irony which appears to impair the dignity of his character. Irony, in itself, is quite consistent with dignity, and one of the loftiest types of humanity recognised by Aristotle, that of the *μεγαλόψυχος*, though frank and direct in his general discourse, is apt, ‘with the many,’ to resort to irony. But, however interesting the irony of Greek tragedy may be to an audience that is in the secret of an impending doom, it is nevertheless a heartless mockery of the wretch whom it deludes to his destruction; and it is inexcusable except so far as it supplies the means of inflicting a sharp lesson on

arrogance, like that of Pentheus. With an audience that is familiar with the plot, it has undoubtedly the dramatic interest of setting up a clear contrast between the present delusion in which self-conceit, like his, is enfolding itself, and the rapidly approaching crisis in which that delusion will be rudely stripped off¹.

Pentheus is a less interesting character. The poet does not intend us to regard him as a martyr to the cause of abstinence; and any pity that we feel for him is far less than is inspired by the fate of a Hippolytus. With headstrong impulse, and arrogant bluster, the youthful king declines to listen to the warnings of older men like Cadmus, and the still more antiquated Teiresias, who, old as they are, shew themselves eager to welcome the new worship. And so he goes onward to his doom, hopelessly entangled in a fatal infatuation. It is a redeeming point in his character that, on hearing that all the women of Thebes are holding revel in Cithaeron, groundless as his anxiety proves to be, he is jealous for their honour, and sensitive of the scandal involved in such a departure from the ordinary decorum of their secluded lives. And it is just because he is a mixed character, with good and bad points alike, that his death is a fit subject for a tragedy. For, whether in real life or on the stage, an utter villain may meet his

¹ There are some good remarks on tragic irony in Mr Gilkes' *School Lectures on the Electra of Sophocles*, 1879, p. 59, a book which ought to be in the hands of all who desire to read that play with profit. Thirlwall's essay on the 'irony' of Sophocles is well known to every scholar; there are some strictures on it in Prof. Campbell's *Sophocles*, pp. 111—118=pp. 126—133, ed. 2.

doom without arousing in us either of the tragic emotions of terror or of pity. It is the misfortunes of characters who have enough of good in them to be interesting, that excite our feelings by arousing in us commiseration for their sufferings, and inspiring us with awe at the contemplation of their doom¹.

The aged *Cadmus* is an adherent of the new creed, whose motives, however, for acknowledging the divinity of Dionysus, are not of the highest order. Blended with other reasons, it is a kind of family pride that makes him suggest, that even if his daughter's son were *no* god, it would be best to call him so, for the credit of the house. Hence, near the end of the play, where all the characters have their doom dealt out to them, Cadmus, though assured of an ultimate happiness which appears to cause him but little elation, has in the meantime his due share of troubles allotted him.

Teiresias has a dignified part assigned to him as the exponent of the true meaning of the legend of Dionysus, and as the foreteller of his future greatness. There is further a special fitness in the prophet of Apollo being foremost in welcoming a deity whose worship was afterwards so closely associated with that of the god of Delphi. The conservative tone in which he refers to the time-honoured traditions of the ancestral religion (in l. 200 ff.), though dramatically appropriate in the lips of the aged soothsayer, is not exactly in keeping with the position he himself takes up in accepting the new divinity. For, by an inversion

¹ Ar. *Poet.* 13; Matthew Arnold's *Merope*, p. xxxiii.

of the common contrast, while the youthful Pentheus plays the part of the conservative in his mistrust of novelty, it is the aged Teiresias who proves himself more tolerant in his religious comprehensiveness.

Agave, who is the unconscious instrument of the vengeance of Dionysus, is herself punished by the god for her rejection of him, by being inspired with a frenzy that leads her unwittingly to slay her son. In the delineation of that frenzy, blended as it is with the partial sanity which is one of the most painful characteristics of mental delusion, the poet justifies the remark of the ancient critic who mentions the passion of madness as one in the treatment of which he specially excelled¹. But it is a matter of some surprise that, while the laws of Greek Tragedy strictly prevented all deeds of horror, such as the slaying of Pentheus, from being represented on the stage, and left them to be only recited in a messenger's narrative, an Athenian audience should nevertheless have tolerated the exhibition of the head of a son by the mother who had killed him. The horror is, however, partly diminished by her own unconsciousness, while the same cause heightens the pity inspired by her fate.

At first sight, it would appear that the play might well have ended with the speech of Cadmus over the

¹ [Longinus] *περὶ ὕψους* xv § 3, ἔστι μὲν οὖν φιλοπονῶτατος ὁ Εὐριπίδης δύο ταυτὶ πάθῃ, μανίας τε καὶ ἔρωτας, ἐκτραγωδῆσαι, καὶ τοῦτοις, ὡς οὐκ οἶδ' εἴ τισιν ἑτέροις (εἴ τις ἕτερος, Stanley), ἐπιτυχέστατος, οὐ μὴν ἀλλὰ καὶ ταῖς ἄλλαις ἐπιτίθεσθαι φαντασίαις οὐκ ἄτολμος. See n. on l. 1214.

body of Pentheus, which closes with a couplet briefly expressing the moral of his doom :

*εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,
ἐς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεοῦς* (1326).

But it is probably just because the feelings of horror have been too strongly excited, that the god himself appears, to allay these disquieting emotions as well as to assert the divine power which has been partially in abeyance, to mete out due recompense to all, and, even in the punishment of Cadmus, to assure him of compensating consolations. It is for this reason also that, just as in a Greek speech the peroration is usually calmer than the immediately preceding portion, so the final scene, that here closely follows a passage of highly-wrought excitement, is one of tender and somewhat common-place farewells.

Another reason, why the play cannot really close at the point above-mentioned, is to be found in the law of symmetry which is a leading principle in Greek poetry as well as in Greek art. The balance of the composition requires the speech of Cadmus to be followed by a corresponding speech of Agave. Nearly all of the latter, and a great part of the subsequent speech of Dionysus, have unfortunately been lost. This loss may, of course, have been due to accident alone ; a single leaf in the manuscript from which our only copy of the latter half of the play was transcribed, may have been torn out, simply because it was near the close of the volume ; but it may also be worth suggesting that the end of the

play may have been mutilated in that earlier *codex* by one who was unconscious of the dramatic purpose of the speeches of Agave and Dionysus.

/ The *Choral Odes*, unlike those of many other dramas of Euripides, are here, as in a piece of the same date, the *Iphigeneia in Aulis*, closely connected with the action of the play. This may be readily seen by referring to the outline sketched in the previous section. They also shew a certain interdependence on one another; thus, the allusions, in the first *Stasimon*, to the places where Dionysus is worshipped, find their echo in the reference to the god's own haunts in the second; the longing for liberty expressed in the second is after an interval caught up by a similar strain in the third; while the moral reflexions of the first are to some extent repeated in the last. It is doubtless undramatic for the king, after ordering his attendants to capture all the Theban revellers they can find, as well as the Lydian stranger, to allow a band of Asiatic women to go on beating their drums, and dancing and singing unmolested in front of his own palace¹. But the poet appears to have been conscious of this difficulty, as he makes Pentheus *threaten* to put a stop to it (l. 510—14, f. 545, 1036); and the king is only prevented from actually doing so by his anxiety to capture the Lydian stranger; but as soon as he has succeeded in his object, he becomes hopelessly entangled in toils that leave him no chance of carrying out his threat.

¹ Mahaffy on Eur. p. 84.

Had Pentheus put the Chorus into prison, the play would have at once collapsed; and we may fairly allow a position of privilege to so essential a portion of the conventional surroundings of a Greek tragedy. The only other course would have involved having a chorus that was either coldly neutral, or actually hostile to the worship of Dionysus, and therefore out of harmony with the object of the play. A chorus of aged Thebans, for instance, might have required no departure from dramatic probability, but it would have been a poor exchange for our revel-band of Oriental women, gaily clad in bright attire and singing jubilant songs, as they lightly move to the sound of Bacchanalian music.

The choral metres, a conspectus of which is given at the close of the volume, are all of them admirably adapted to give expression to the varied emotions of the votaries of Dionysus. The Trochaic passage, in ll. 604—641, is well suited as a transition from the hurried excitement of the preceding scene, to the quieter Iambic verses which immediately follow it. The Iambic lines, in general, are remarkable for the large number of resolved feet, which is one of the marks of the poet's later manner¹.

The composition of *Messengers' Speeches* is one of the points in which Euripides excels; and in the

¹ This, as remarked by Hermann, is a characteristic of all his plays that belong to a later date than Ol. 89 or 90 [B.C. 424—417], e.g. the *Troades* of 415, and the *Orestes* of 408. Of the versification of the *Bacchae*, according to Hartung's *Eur. rest.* ii p. 512, *observatum est a quibusdam senarios plus minus 50 primum pedem anapaestum habere, et in 950 versibus solutiones 368 esse.*

present play we have the advantage of two such passages, in which the revels on Cithaeron and the death of Pentheus are described in narratives which are, perhaps, unsurpassed in Greek tragedy for radiant brilliancy, energetic swiftness and the vivid representation of successive incidents, following fast on one another. In listening to the first speech, we find ourselves in a wonderland where all is marvellous, and we feel that here, at any rate, we have one who, like Aristophanes in his lighter moods, would have been able to appreciate a creation of the fancy like the *Midsummer Night's Dream* of our own poet. Of both the messengers' speeches we may almost say, as has been finely said of the dramas of Calderon, that 'the scenery is lighted up with unknown and preternatural splendour¹.'

The account of the catastrophe in the second speech is remarkably vigorous. The quiet passage in its earlier portion, telling of the king and his attendant and their mysterious guide, stealing in silence along the glades of Cithaeron, with the few following touches of description pleasantly representing to us the glen with its rocks and rivulets and overshadowing pine-trees, has, it will be observed, the dramatic effect of heightening by force of contrast the tumultuous excitement attending the deed of horror which is the subject of the latter part of the messenger's recital. For the effect thus produced, we may compare the scene near the end of the first part of Goethe's *Faust*,

¹ Ticknor's *Spanish Literature* xxiv, Vol. II p. 410, ed. 1863. Cf. Symonds' *Studies of the Greek Poets*, 1873, p. 211, 231.

where, shortly before the tumult of the wild revels of the *Walpurgisnacht*, we find Faust quietly talking to Mephistopheles about the charm of silently threading the mazes of the valleys, and of climbing the crags from which the ever-babbling fountain falls, when the breath of spring has already wakened the birch into life, and is just quickening the lingering pine¹. We have a similar instance of repose in Shakespeare in the short dialogue between Duncan and Banquo just as they approach the gates of Macbeth's castle (*Macbeth* I. vi. 1—9); upon which it was well observed by Sir Joshua Reynolds that 'their conversation very naturally turns upon the beauty of its situation, and the pleasantness of the air: and Banquo observing the martlets' nests in every recess of the cornice, remarks that where those birds most breed and haunt, the air is delicate. The subject of this quiet and easy conversation gives that repose so necessary to the mind, after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds².' Another instance of the 'lull before the storm' is noticed by a recent writer on Calderon, in 'the pretty pastoral scene' in the play called the *Hair of Absalom* where the sheep-shearers are pleasantly conversing with Tamar just before the arrival of Amnon and his brothers³.

¹ *Im Labyrinth der Thäler hinzuschleichen, Dann diesen Felsen zu ersteigen, Von dem der Quell sich ewig sprudelnd stürzt, Das ist die Lust, die solche Pfade würzt! Der Frühling webt schon in den Birken, Und selbst die Fichte fühlt ihn schon!* Part I, Act IV, Scene 5, *init.*

² *Discourse* viii, in vol. I, p. 442, of his Works, ed. 1835.

³ Calderon, by E. J. Hasell, p. 20; *id.* by Trench, ed. 2, p. 55.

The Second Messenger's speech was referred to by Humboldt as a 'description of scenery disclosing a deep feeling for nature,' but, as remarked elsewhere (p. 211), the line and a half on the

'rock-girt glen, with rivulets watered,
with stone-pines overshadowed,'

is nearly all that we there find to prove that the poet was fully capable of appreciating and describing the picturesque element in nature, had it suited his purpose to do so at greater length. As it is, a few touches suffice to give a clear and vivid impression of the kind of scene intended by him, and all more elaborate details would have been obviously out of place; for of this, as of all the master-pieces of Greek literature, the remark of Lessing holds good, 'that it is the privilege of the ancients never in any matter to do too much or too little' (*Laokoon*, preface). The elaborate word-painting of Shelley, in Beatrice's description of the gloomy chasm appointed for her father's murder (*Cenci* III 1, 243—265), impressive as it is to the reader who has time to linger over its details in the solitude of his room, would have been utterly out of place in any play intended for representation on the stage. For comparison with the above passage, we can only quote the few following lines:

'High above there grow,
With intersecting trunks, from crag to crag,
Cedars, and yews, and pines; whose tangled hair
Is matted in one solid roof of shade
By the dark ivy's twine.'

But, as a whole, it would certainly have been regarded by any Greek tragedian as unsuitable for delivery before an enormous audience, like that which assembled in the theatre of Dionysus ; as 'it is impossible for a thousand people at once to be sentimental and tender on the beauties of nature¹.' It may also be noticed that Shelley's description, with which the present passage has before now been unfavourably contrasted², is not true to the facts, as it does not really correspond to the actual scenery on the way to the castle of Petrella, which he had never visited ; whereas the few touches of topographical detail given in the above passage are not only beautiful in themselves, but have also the advantage of being in strict accordance with the natural scenery of Cithaeron. In some respects, it is true, the taste for the picturesque among the Greeks was different from that of modern times ; but as regards Euripides in particular, it would be easy to quote not a few passages which, even in a modern poet, would be considered picturesque in an eminent degree (e.g. the sunrise scene in the *Ion*). It is, however, worth while to observe that the most telling touches of description in the *Hippolytus*, where Phaedra longs for 'the pure draught from the dewy fountain,' for 'rest beneath the black poplar in the leafy meadow,' for 'a ride among the woodland pines or over the sands unwashed by the wave,' are all of them put in the lips of a love-sick woman ; and, for all this, she is rudely rebuked by her common-

¹ W. G. Clark, *Peloponnesus*, p. 123.

² By Cope in *Cambridge Essays*, 1856, p. 137.

place nurse, who, reflecting perhaps the ordinary Athenian feeling in such matters, warns her mistress that it would be unsafe to express such longings as these in public, as they would at once be set down to a disordered imagination. In the present play, the occasional outbursts of admiration for the beauties of nature are probably intended to be characteristic of the enthusiasm of the votaries of Dionysus, whose favourite haunts are to be found in the woodland solitudes and on the lonely hills (e.g. lines 38, 135, 874)¹.

¹ On the general subject of the Greek view of the picturesque in nature, see further, in Ruskin's *Modern Painters*, part IV, chap. xiii.; Cope in *Cambridge Essays* for 1856, 'On the taste for the picturesque among the Greeks'; W. G. Clark's *Peloponnesus*, pp. 118—124; and Woermann, *Ueber den landschaftlichen Natursinn der Griechen und Römer*, München, 1871, pp. 130, esp. pp. 42—50; also A. Riese, *die Entwicklung des Naturgefühls bei den Griechen*, Kiel, 1882.



§ 6. *On the purpose of the play.*

On a superficial view, it might appear that the object of the play is nothing more than the glorification of the god whose worship was intimately connected with the origin and development of the Greek drama ; but a more careful examination shews that there are also indications of a less obvious kind, pointing to an ulterior purpose. Among such indications it has been usual to quote one of the speeches of Teiresias, with its protest against rationalising and philosophising about the gods, and its declaration of acquiescence in the traditions of the popular faith (200 ff.). But, as appears from passages in other plays, the poet had no great love for prophets and soothsayers ; and, in the present instance, he allows the taunt of interested motives which is flung at Teiresias by Pentheus, to remain unanswered by the former (n. on 257). Accordingly, we cannot unreservedly accept the prophet as the spokesman of the poet's opinions ; and we shall, here as elsewhere, look more naturally for these in the choral odes. The chorus in Greek tragedy is, again and again, the interpreter to the audience of the inner meaning of the action of the play ; and the moral reflexions which are to be found in the lyrical portions of the *Bacchae* seem in several instances to be all the more likely to be meant to express the poet's own opinions, when we observe that they are not entirely in keeping

with the sentiments which might naturally have been expected from a band of Asiatic women. We are told, for example, that 'to be knowing is not to be wise'; that, in other words, it is folly to be wise in one's own conceit (395); that the true wisdom consists in holding aloof from those who set themselves up to be wiser than their fellows, and in acquiescing contentedly in the common sense of ordinary men (427). The sober temper is commended (1002), the gentle life extolled (388), and practical good sense preferred to the pretence of superior intelligence. Dionysus himself, at the end of one of his speeches, calls it a mark of true wisdom to cultivate a sage and easy good-temper (641). Lastly, at the close of the Second Messenger's speech, in the few sententious lines which, with their didactic moralising, appear to fall rather flat after the swift and energetic account of the catastrophe¹, we are told that, for mortal men, the highest wisdom is to be found in 'sober sense and awe of things divine.'

What are we to make of all this? In these denunciations of τὸ σοφόν, are we really listening to the pupil of Anaxagoras, to him whom his Athenian admirers called the 'philosopher of the stage²,' to the most book-learned of the great Tragic writers of

¹ Bathos of this kind is unavoidable whenever the didactic style of poetry follows closely on an instance of a higher type. This is well shewn by the moralising refrain at the close of the successive stanzas in one of Wordsworth's poems of the imagination, called 'Devotional incitements.' For this illustration I am indebted to Professor Colvin.

² Athenaeus IV p. 158 E, ὁ σκηνικὸς οὗτος φιλόσοφος, Vitruvius, Book VIII, Preface.

antiquity, who, in the phrase of a hostile critic, is made to describe himself as 'from the scrolls of lore distilling the essence of his wit'¹? Is the poet who here upholds the honour of Dionysus, and maintains the belief in his divinity, the same as he who, elsewhere, allows his characters to rail unrebuked against the legends of the popular mythology, and even to deny the wisdom of Apollo, the justice of Athene, the righteousness of Zeus², and to speak in vague terms of the very existence of the greatest of the gods³?

A partial solution of the difficulty is not far to seek. Euripides, like others who have hesitated in accepting unreservedly the tenets of a popular creed, had in his earlier writings run the risk of being misunderstood by those who clung more tenaciously to the traditional beliefs. His political enemy, the ultra-conservative Aristophanes, had unscrupulously set him down as an atheist⁴, though, all the while, it would appear that he had only striven for the recognition of a higher type of the divine than that which was represented in the current mythology of the day. Hence our play, with its story of just doom falling on the 'godless' Pentheus (τὸν ἄθεον, 995), may be regarded as in some sort an *apologia* and an *eirenicon*, or as, at any rate, a confession on the part of the poet that he was fully conscious that, in some of the simple

¹ Ar. *Ranae* 943, 1410: Athen. I p. 3 A.

² *El.* 1246, *Andr.* 1165, *H. F.* 342—7, *Iph. T.* 570, *fragm.* 268, 1030 Nauck's *Eur.* p. xxx).

³ *Tro.* 884, *fragm.* 483 and 904 (*ibid.*).

⁴ *Thesm.* 450, νῦν δ' οὗτος ἐν ταῖσιν τραγωδίαις ποιῶν τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεούς.

legends of the popular faith, there was an element of sound sense which thoughtful men must treat with forbearance, resolved on using it, if possible, as an instrument for inculcating a truer morality, instead of assailing it with a presumptuous denial. Possibly also, 'among the half-educated Macedonian youth, with whom literature was coming into fashion, the poet,' as has been suggested by a recent critic, 'may have met with a good deal of that insolent second-hand scepticism which is so offensive to a deep and serious thinker, and he may have wished to shew them that he was not, as they doubtless hailed him, the apostle of this random speculative arrogance¹.'

It was one of our own countrymen, the accomplished Tyrwhitt, who was apparently the first to suggest that the play was a kind of *apologia*, intended to meet the charges of impiety which had been brought against the poet and his friends; a view which is also taken by Schoene in the introduction to his edition (p. 20). Lobeck, in his *Aglaophamus*, goes further than this, in regarding it as possibly inspired by a polemical purpose, and directed against the rationalists of the time, in commendation of the worship of Dionysus, and in recognition of the right of the people, as opposed to the learned few, to have the chief voice in matters of religion². Similarly, K. O. Müller³ observes

¹ Professor Mahaffy's Euripides, p. 85.

² p. 623, *fabula dithyrambi quam tragoediae similior totaque ita comparata, ut contra illius temporis Rationalistas scripta videatur, qua et Bacchicarum religionum sanctimonia commendatur* (72 sqq.), *et rerum divinarum disceptatio ab eruditorum judiciis ad populi transfertur suffragia* (426—431), *aliaque multa in eandem sententiam,*

that 'this tragedy furnishes us with remarkable conclusions in regard to the religious opinions of Euripides at the close of his life. In this play he appears, as it were, converted into a positive believer, or, in other words, convinced that religion should not be exposed to ~~the subtilities of reasoning~~; that the understanding of man cannot subvert ancestral traditions which are as old as time, that the philosophy which attacks religion is but a poor philosophy, and so forth (200 ff.); doctrines which are sometimes set forth with peculiar impressiveness in the speeches of the old men Cadmus and Teiresias, or, on the other hand, form the foundation of the whole piece: although it must be owned that Euripides, with the vacillation which he always displays in such matters, ventures, on the other hand, to explain the offensive story about the second birth of Bacchus from the thigh of Zeus, by a very frigid pun on a word which he assumes to have been misunderstood in the first

quae sive poeta pro se ipse probavit sive alienis largitus est auriculis, certe magnam vim, magnam auctoritatem apud homines illius aetatis habuerunt, quae ab impia sophistarum levitate modo ad fanaticas defluerat superstitiones (Verius tamen est, remarks Bernhardt, eadem aetate plebi superstitiones peregrinas, doctis et elegantioribus viris scita Sophistarum placuisse. Theologumena Graeca III. p. x, and Hist. of Greek Literature I. p. 400). Musgrave viewed it as an attack on Critias and others on l. 200, non dubito, quin poeta...Atheniensium religiones respexerit quippe quas sollicitare tum maxime et illudere coeperunt Critias, Alcibiades alique, ne Socratem etiam annumerem, Athenis florentes...Quamquam neque specie caret Tyrwhitti sententia, poetam ea mente hanc fabulam edidisse, ut gravissimum illud impietatis crimen, quod cum Socrate et aliis eiusdem sodalitiis hominibus commune habuit, a se amoveret.

³ *Hist. Gr. Lit.* I. p. 499.

instance' (292). On this hypothesis it would appear that his earlier sceptical temper with its 'obstinate questionings' had, like a troubled stream, run itself clearer with the lapse of time; and that toward the close of life the 'years that bring the philosophic mind' had led him at last to a calmer wisdom.

In contrast to such a view as that last quoted, which sees in our play a recantation of rationalism and a return to orthodox belief, we have the position taken up, in the first instance, by Hartung¹, who points out that, so far from there being any such alteration of opinion, the moral attitude of the poet in the *Bacchae* is similar to that which he had assumed in the *Hippolytus*,—a work produced in 428 B.C., more than thirty years before. The rôle of Pentheus who denies the divinity of Dionysus resembles that of Hippolytus, who disdains the worship of Aphrodite; the vengeance taken by the god of wine in the former finds its parallel in that exacted by the goddess of love in the latter; in both alike, the wrath of an offended deity falls on one who sets himself in self-conceited opposition to its power. According to this view, which is further developed by Eduard Pfander² and accepted by Mr Tyrrell, we have here, in the language of those critics, no 'change in the point of view from which Euripides regards the old gods of the heathen mythology. As Aphrodite is no mere personal goddess, but a great factor in the order of the world, and a source of happiness and joy; so

¹ *Euripides restitutus*, 1844, II. p. 542.

² *Ueber Eur. Bakchen*, p. 2.

Dionysus is not only the god of wine, but a higher personification of passion in religion, and joy in life; and the *Hippolytus* as well as the *Bacchae* teaches that we should not neglect these sources of joy, enthusiasm, and passion¹. The *Bacchae*, continues Mr Tyrrell, 'reprobates rationalism' (τὸ σοφὸν, 395); and as the sentiment referred to comes from a *chorus*, we may allow it as evidence respecting the poet's opinions at the time. But we fail to see anything more than a superficial likeness between the two plays, as regards their general subject; and we doubt whether the tracing of such likeness can, with advantage, be pursued into detail by the quotation of single lines from the *dialogue* of the play; for this, in so far as it must be kept, more or less, true to character, lends itself less readily to the expression of the actual views of the dramatist himself. Thus, even if we admit that a 'recoil from public opinion' is condemned by such a line as οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων (331), we can hardly admit as proof of the poet's opinions the line quoted from the *Hippolytus*, μισεῖν τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλον (92). The latter, as the context shews, is only an incidental remark on the part of the attendant, that it is the rule with all men to dislike reserve as contrasted with an affable complaisance, whence he infers that the same law holds with regard to the gods, and that therefore the dread goddess Aphrodite will necessarily hate Hippolytus for not deigning to address her. Similarly, we hesitate to accept lines 467 and 487 of the same play,

¹ Mr Tyrrell's *Introd.* p. xvii.

as 'directed against overwiseness.' In the former the nurse warns her mistress that 'mortals ought not to make an over-serious business of life' (ἐκπονέειν βίον λίαν); and in the latter, the mistress retorts, that well-ordered states and households have ere now been ruined by over-specious arguments like those she had just heard (οἱ λίαν καλοὶ λόγοι). The second of these lines, so far from confirming, is actually directed against maxims like that of the first; and, even if it were otherwise, we could scarcely regard Phaedra or her nurse as intended by the poet to be the mouth-piece of his own opinions.

But though, for these reasons, we hesitate in accepting all the three passages above quoted, as proof that the poet's disagreement with the Sophistic type of rationalism is not confined to the *Bacchae*, but may also be detected in the *Hippolytus*; we readily concur with Mr Tyrrell in recognising in the poet's later work 'an ethical contentment and speculative calm' which to some extent distinguishes it from his earlier plays, not excluding the *Hippolytus* itself. In the play last mentioned, we have a remarkable passage in which the chorus, while confessing they derive consolation from a belief in the care of the gods, yet declare that, on looking at the chances and changes of human life, they fail to get a clear view of the dealings of providence; and so they are content with the prayer: 'may destiny send me these gifts from the gods, good fortune attended with wealth, and a mind untouched by sorrow; may the thoughts of my heart be not over-precise, not yet marked with the

stamp of a sham' (*δόξα δὲ μήτ' ἀτρεκῆς μήτ' αὖ παρά-σημος ἐνέλη*, 1102—1119). In the present play, on the other hand, we have a stronger declaration of a contented acquiescence in an established order, a recognition of the existence of a moral government of the world (392—4, 882—90), and an assurance that life becomes painless when it cherishes a temper which befits mortal men, a temper that is prompt in its obedience to the claims of heaven (1002).

On the whole, we are inclined to hold that, difficult as it is to reconstruct from the writings of a dramatist, an account of the author's opinions, we may fairly trace, here and there, in the choral odes of our play, not exactly a formal palinode of any of the poet's earlier beliefs, but rather a series of incidental indications of a desire to put himself right with the public in matters on which he had been misunderstood. The growth of such a desire may well have been fostered by the poet's declining years, and the immature asperities of his earlier manner may have been softened to some extent by the mellowing influence of age; while his absence from Athens may have still further intensified his natural longing after a reconciliation with those who had failed to appreciate the full meaning of his former teaching.

§ 7. *The after fame of the play.*

The play, on its exhibition at Athens after the poet's death, appears to have rapidly acquired a considerable celebrity. It is not improbable that it was on the occasion of its first representation that the prize for tragedy, which had seldom fallen to Euripides in his lifetime¹, was awarded to his posthumous work with an appreciation that was perhaps all the more keen now that the poet himself had passed away. It is referred to in general terms by Plutarch as one of the plays repeatedly reproduced with lavish expenditure on the Athenian stage². It would also appear to have become a favourite play in Macedonia; and the story already told of the mother of Alexander the Great shews that so enthusiastic a votaress of Dionysus would have fully entered into its spirit, though, so far as I am aware, there is no authority for the statement that 'she openly played the part of the mother of Pentheus.' It was quoted by Alexander at his own table (see n. on 266); and it supplied Aristippus with an apt reply to Plato at the court of the second Dionysius (see n. on 317), who had himself attempted the composition of dramatic poetry, and testified his admiration for Euripides by paying a high price for his lyre, his tablets and his pen, and

¹ Gellius *N. A.* xvii 4, *Euripidem quoque M. Varro ait, cum quinque et septuaginta tragoedias scripserit, in quinque solis vicisse, cum eum saepe vincerent aliquot poetae ignavissimi.*

² *de Gloria Ath.* c. 8.

dedicating them in the temple of the Muses in his own capital¹. It was acted in the camp of the Parthians on the occasion when the actor, playing the part of Agave with the head of Pentheus, held aloft the head of Crassus which had been flung into the tent by the messenger of the Parthian general (n. on 1169). The actor on that historic occasion was a native of Tralles; and a player from another city of Asia Minor, who excelled in the dramatic representation of scenes from our play, is commemorated in the following anonymous epigram :

Εἰς Ξενοφῶντος Σμυρναίου εἰκόνα.

Αὐτὸν ὁρᾶν Ἰόβακχον ἐδόξαμεν, ἡνίκα Ληναῖς
ὁ πρέσβυς νεαρῆς ἤρχε χορομανίης,
καὶ Κάδμου τὰ πάρηβα χορεύματα, καὶ τὸν ἀφ' ὕλης
ἄγγελον εὐϊακῶν ἰχνελάτην θιάσων,
καὶ τὴν εὐάζουσαν ἐν αἵματι παιδὸς Ἀγαυὴν
λυσσάδα. Φεῦ θείης ἀνδρὸς ὑποκρισίης!

(*Anth. Gr.* XVI 289.)

A similar performance in Italy is mentioned with praise in an epigram by Antipater of Sidon on the actor Pylades who practised his art at Rome in the time of Augustus (Suet. *Aug.* 45) :

Εἰς στήλην Πυλάδου ὀρχηστοῦ.

Αὐτὸν βακχευτὴν ἐνέδν θεόν, ἡνίκα Βάκχας
ἐκ Θηβῶν Ἰταλὴν ἤγαγε πρὸς θυμέλην,

¹ ψαλτήριον, δέλτον, γραφεῖον (Hermippus in vita Eur. cod. Vindob. ll. 77—82, Nauck).

ἀνθρώποις Πυλάδης τερπνὸν δέος, οἷα χορέων
δαίμονος ἀκρήτου πᾶσαν ἔπλησε πόλιν.

Θῆβαι γινώσκουσι τὸν ἐκ πυρός· οὐράνιος δὲ
οὗτος, ὁ παμφώνιος χερσὶ λοχευόμενος.

(XVI 290.)

The play is referred to by Plato and Aristotle. It was rendered into Latin by Attius, and was especially familiar to Catullus and Horace, Virgil and Ovid. Excerpts from its pages appear not only in the *florilegium* of Stobaeus, but also in the geographical treatise of Strabo, whose subject is one of those *quae non possunt ἀνθηρογραφεῖσθαι*. It is often mentioned in later literature by writers such as Plutarch, Polyaeus, Philostratus, Gellius, Athenaeus, Aelian, and Sextus Empiricus¹. Clement of Alexandria, besides expressly quoting it in several passages, borrows from the fate of Pentheus a notable illustration, describing the various schools of Philosophy as ‘rending in pieces the one truth, like the Bacchants who rent the body of Pentheus and bore about the fragments in triumph².’ Lucian, again, tells a story of Demetrius the Cynic, who saw an illiterate person reading a βιβλίον κάλλιστον, τὰς Βάκχας οἶμαι τοῦ Εὐριπίδου. He had reached the passage where the Messenger is reciting the doom of Pentheus and the awful deed of Agave, when the Cynic seized the book

¹ For details, see notes referred to in the Index, under the head of the names above mentioned.

² *Stromateus*, I chap. 13 *init.*, p. 349 (in Milton’s *Areopagitica* a similar image is taken from the mangled limbs of the slaughtered Osiris). See also note on l. 470.

and tore it into pieces, exclaiming: 'it is better for Pentheus to be rent asunder once by *me*, than murdered many a time by you¹.' Not a few passages of the play are paraphrased by Nonnus, the author of the florid and monotonous epic called the *Dionysiaca*, who travels over the same ground in books XLIV to XLVI of his poem; and lastly, a large number of its lines were appropriated by the compiler of the dreary cento known as the *Christus Patiens*, once attributed to Gregory of Nazianzus.

During the middle ages Euripides appears to have attracted more attention than Aeschylus or Sophocles. No mention of either of the latter is made by Dante, though, in a somewhat arbitrary list, he places Euripides, Antiphon [or Anacreon?], Simonides, Agathon and 'other Greeks who once adorned their brows with laurel,' among the blameless souls, who, by reason of being unbaptized, haunt the first circle of his *Inferno*². In the sixteenth century the *Bacchae* was translated into Latin Prose and into Italian as well as Latin Verse³. In the seventeenth we find Milton reading Euripides (the 'sad Electra's poet' of one of his best known sonnets) 'not only with the taste of a poet, but with the minuteness of a Greek critick⁴.'

¹ *adv. indoctum* § 19.

² *Purgatorio* XXII. 106 (with *Inf.* IV. 58 ff.).

³ In L. V., by Coriolanus Martirianus (1556); in Latin by Dorotheus Camillus (Basil. 1550) and Stiblinus (1562) and Canter (1597); in Italian by Chr. Guidiccioni (ob. 1582, publ. 1747) and Padre Carmeli ('poor,' 1743—53).

⁴ Todd's *Life of M.*, I. p. 158, who refers to Warton's second ed. of the smaller poems, p. 568. The biographers of Milton have,

We read of Goethe in his old age praising the manner in which our play sets forth the conflict between the might of Godhead and the infatuation of man, and recognising in Dionysus, as here represented, 'the pagan image of an outraged and patient' Deity. The German scholar, who was the first to draw special attention to the poet's criticism, reverently remarks that the play further suggests 'the contrast between the Pagan and the Christian ideal—between repressed menace and gentle firmness—between defiance and reliance¹.'

Even those who, like August W. Schlegel, have no partiality for our poet, and indeed appear to be inspired by an almost personal animosity against him, have nevertheless admitted the excellence of this particular play. Schlegel's critique is as follows :

The *Bacchæ* represents the infectious and tumultuous enthusiasm of the worship of Bacchus, with great sensuous power and vividness of conception. The obstinate unbelief of Pentheus, his infatuation, and terrible punishment by the hands of his own mother, form a bold picture. The effect on the stage must have been extraordinary.

apparently, not observed that the *Comus*, which contains several Euripidean passages, was written for the autumn of the very year in which the poet bought his copy of the Geneva ed. of Eur. (n. on l. 188).

¹ The words quoted are borrowed from Mr Jebb's review of Mr Tyrrell's ed. in the *Dark Blue* for July, 1871. Goethe's own words are as follows: *Kann man die Macht der Gottheit und die Verblendung der Menschen geistreicher darstellen als es hier geschehen ist? Das Stück gäbe die fruchtbarste Vergleichung einer modernen dramatischen Darstellbarkeit der leidenden Gottheit in Christus mit der antiken eines ähnlichen Leidens, um daraus desto mächtiger hervorzugehen, im Dionysos* (W. Müller, *Goethe's letzte literarische Thätigkeit*, p. 9, quoted by G. H. Meyer, *de Eur. Bacch.* p. 22). Pfander on Eur. p. 37 n. Gruppe, *Ariadne*, p. 381.

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Imagine, only, a chorus with flying and dishevelled hair and dress, tambourines, cymbals, &c, in their hands, like the Bacchantes we see on bas-reliefs, bursting impetuously into the orchestra, and executing their inspired dances amidst tumultuous music,—a circumstance, altogether unusual, as the choral odes were generally sung and danced at a solemn step, and with no other accompaniment than the flute. Here the luxuriance of ornament, which Euripides everywhere affects, was for once appropriate. When, therefore, several of the modern critics assign to this piece a very low rank, they seem to me not to know what they themselves would wish. In the composition of this piece, I cannot help admiring a harmony and unity, which we seldom meet with in Euripides, as well as abstinence from every foreign matter, so that all the motives and effects flow from one source, and concur towards a common end. After the *Hippolytus*, I should be inclined to assign to this play the first place among all the extant works of Euripides¹.

Dean Milman, a more friendly critic, while admitting that there are passages of more surpassing beauty in the *Medea* and the *Hippolytus*, and of greater tenderness in the *Alcestis* and *Iphigeneia*, does ‘not scruple to rank the *Bacchae*, on the whole, in the highest place among the tragedies of Euripides.’ He also records the fact that his friend Lord Macaulay, notwithstanding the contemptuous depreciation with which he had referred to the poet in his juvenile essay on Milton, nevertheless acknowledged in his maturer years the ‘transcendent excellence of the *Bacchae*’². In his own copy of our author we find him confessing his change of mind as follows: ‘I can hardly account for the contempt which, at school and college, I felt for Euripides. I own that I like him now better than Sophocles’.....‘The *Bacchae* is a most glorious play.

¹ Schlegel’s *Dramatic Lectures*, p. 139.

² Milman’s *Agamemnon and Bacchantes*, p. 97.

I doubt whether it be not superior to the *Medea*. It is often very obscure; and I am not sure that I fully understand its general scope. But, as a piece of language, it is hardly equalled in the world. And, whether it was intended to encourage or to discourage fanaticism, the picture of fanatical excitement which it exhibits has never been rivalled¹.

¹ Trevelyan's *Life of Macaulay*, end of Appendix to vol. i.



BRONZE MIRROR IN THE COLLEGIO ROMANO.

§ 8. *The textual criticism of the play.*

Of the surviving manuscripts of Euripides, none belong to an earlier date than the twelfth century. They are divided into two groups, the first of which contains in all nine plays alone: namely, the *Alcestis*, *Andromache*, *Hecuba*, *Hippolytus*, *Medea*, *Orestes*, *Rhesus*, *Troades* and *Phoenissae*; while the second, which is inferior to the first, further includes the remaining ten. The MSS of the second group are (1) the Harleian MS in the British Museum, of the sixteenth century, commonly designated by the symbol *A*; (2) the Palatine MS in the Vatican, a folio on parchment, of the fourteenth century (*B* or *P*), no. 287; and (3) the Laurentian MS, written on paper, in the library of San Lorenzo at Florence, also of the fourteenth century (*C*). Three of these ten plays, namely the *Helen*, *Electra* and *Hercules furens*, are preserved in one MS alone (*C*). The *Bacchae* (with the *Heracleidae*, *Supplices*, the two *Iphigenias*, *Ion* and *Cyclops*) is contained in two MSS only (*P* and *C*), of which the former alone has the whole play; the latter, the first 754 lines only, closing with the words οὐ δεσμῶν ὑπο. Thus, in lines 1—754 inclusive, we have to depend on two *codices*, ‘*neque boni neque vetusti*’ (as Elmsley calls them); and from 755. to the end of the play on one only. Both of these were examined by Elmsley, with a view to his edition of this play published in 1821, and a careful collation of the Palatine MS was made on his behalf by one Jerome Amati. But our information about the readings of the other manuscript, in

the Laurentian library (*C*), with the exception of some few readings noted in the 16th century by the Italian scholar Victorius, mainly depended, until the years 1855—75, on a collation carelessly made for Matthiae's edition by Francesco de Furia (editor of Aesop). This collation proved so untrustworthy, that in the edition of Euripides by Kirchhoff (1855), who was the first to place the textual criticism of our author on a satisfactory footing, an endeavour was made to compensate for the want of a complete account of the readings of this MS, by restoring them with the help of five manuscripts which, to all appearance, were copied from it, three of them in Paris, and the other two in Venice and Florence¹. Happily, however, both of the MSS with which we are concerned in the *Bacchae* were afterwards most minutely examined by Wilamowitz-Moellendorff, who gives the results of his collation of lines 1—754 in his *Analecta Euripidea*, 1875, pp. 46 ff. He records the readings under the three heads, (1) *loci post novam conlationem congruentes* [29 instances]; (2) *binæ lectiones in altero utro codicum* [18 passages, with the result that *nullo loco C P in binis lectionibus conspirant*]; (3) *C et P diversa tradunt* [95 variations].

In recording the manuscript readings at the foot of the page in this volume, I have relied in the main on the *apparatus criticus* of Kirchhoff's edition, and wherever the readings there given rest only on the authority of a collator who says nothing to the contrary ('*e silentio collatoris*'), I have added the reading

¹ Further details may be found in Kirchhoff's *Praefatio*, p. x.

given by the author of the *Analecta*, whose collation is always intended wherever the phrase *denuo collatus*, or *nuper collatus*, is used. The two MSS were probably derived from the same source; they have mistakes in common which can hardly be explained on any other hypothesis, though *C* may possibly have been a partially corrected copy of *P*. The mistakes in *P* are more numerous than those in *C*, but on the other hand they are mainly of a trivial character, and, on the whole, we may agree in the opinion that *P* is the better authority of the two¹.

As a partial compensation for the defectiveness of the manuscript authority on which the text of our play is founded, we have the *cento* from Euripides to which reference has been made in a previous section, the *Christus Patiens* (p. lxxxv). Though of little or no value, as far as regards its adaptations of the *Hecuba*, *Hippolytus*, *Medea* and *Orestes*, where our existing MSS are larger in number and better in quality, it is more important in the case of passages borrowed from the *Rhesus*, *Troades* and *Bacchae*, where the evidence for the text is comparatively weak. Most of the places where it materially helps us are pointed out at the foot of the text in this edition, and references to them may be found in the index².

The only Greek *scholia* on the play are those in

¹ Elmsley, p. 6, remarks *magnopere dolendum est, integras Bacchas in codice Laurentiano non exstare. Nam in priore fabulae parte longe plures bonae lectiones in eo quam in Palatino reperiuntur*. Nauck, p. xl, on the other hand, says of *B* (= *P*) and *C*, '*B prae altero fide dignus est.*' Mr Tyrrell, who gives further details on this point, p. xi, supports the latter view.—On the Laurentian MS. see p. 256 *infra*.

² A full list is given on pp. 15—17 by Brambs (Teubner) 1885.

the margin of *C*, most of them unimportant. They may be found in the critical notes on ll. 97, 151, 451, 520, 525, 538 and 709. The only one not recorded there, is that on 611, ὀρκάνας· φυλακάς· ὀρκάνη, κυρίως ἡ ἀγρευτικὴ λίνος (Matthiae's correction for λίνου).

The evidence of later Greek writers who quote from the play, or who, like Nonnus and Philostratus, paraphrase portions of it, is not without value in determining the text. But when all the help that can be got from these various sources is put together, much remains to be restored by conjectural criticism alone. In recording such conjectures as have already been published elsewhere, I have derived some assistance from consulting the critical notes to Mr Tyrrell's recension, and those in Dindorf's last edition of the *Poetae Scenici*; while the labour of collecting others, that are scattered about in foreign periodicals and dissertations, has been lightened in no small measure by the critical appendix to the recent edition of Wecklein. A list of these dissertations and other contributions to the literature of the subject, so far as known to myself, is given at the end of the introduction. I have further compared the texts printed by the nine following editors, and have recorded the principal variations between them: Elmsley, Hermann, Schöne ed. 2, Kirchhoff ed. 1 and 2, Nauck ed. 2, Dindorf ed. 5, Paley ed. 2, Tyrrell, and Wecklein. Wherever any of these are mentioned as supporting one of two readings or conjectures, it is generally to be assumed that the remainder, though not actually mentioned, are in favour of the other.

The first printed edition of the *Bacchae* was that

included in the Aldine text of eighteen plays, printed at Venice in 1503, when the *Electra* was not yet known. It has been proved by Kirchhoff that the editor must have been the learned Greek, Markos Musuros; and that, for his text, he was mainly dependent on the Palatine MS. The editor's tacit corrections of that MS, which at one time were regarded as possibly resting on independent evidence, are now generally considered to be nothing more than his own conjectures. Among the others mentioned in the *apparatus criticus* who have in different degrees contributed towards the correction of the text, the following may be named. (The list is in chronological order, according to the dates of their deaths.) In the *sixteenth* century, Brodaeus (*Jean Brodeau*), W. Canter, Victorius (*Vettori*), J. J. Scaliger, H. Stephanus (*Henri Estienne*); in the *seventeenth*, Milton and Joshua Barnes (ed. 1694); in the *eighteenth*, J. Pierson, B. Heath (of Exeter), J. J. Reiske, J. Markland, Valckenaer, Sir Samuel Musgrave, M.D., Thomas Tyrwhitt, Brunck, and Porson; and in the *nineteenth*, Elmsley (1773—1825), Dobree (1782—1825), Matthiae, Jacobs, Hermann, C. J. Blomfield, F. G. Schoene, J. A. Hartung (ob. 1867), R. Shilleto (1809—1876), W. H. Thompson (1810—1886), and F. A. Paley (1816—1889). Among living scholars, besides those whose editions and dissertations are recorded at the close of this introduction, I may mention the name of Dr Reid, Fellow of Gonville and Caius, whose conjectural emendations, together with those of the late Dr Thompson, I was permitted to publish for the first time in 1880. These conjectures, with a few of my own, may be found by referring to the English index.



THE DEATH OF PENTHEUS.

FROM A RELIEF ON A SARCOPHAGUS IN THE GIUSTINIANI PALACE, ROME.

§ 9. *Euripides and the fine arts. The play in its relation to ancient art.*

From the biographical notices that have come down to us, we learn that Euripides, before devoting himself to poetry and philosophy, cultivated in the first instance the art of painting; and that pictures ascribed to his pencil were to be seen at Megara¹. This tradition, though in itself resting on slight authority, is nevertheless in accordance with the evidence supplied by his literary work, in which, *veluti descripta tabella*, an artistic training is clearly disclosed. An artist's eye is shewn in the brief touches with which he depicts the beauties of nature²; and a keen sense of colour may be discerned in his choice of descriptive epithets³. We find him repeatedly referring to works of Architecture, Sculpture and Painting⁴. He alludes to the ancient wooden temples⁵, to the 'Cyclopian' walls of Argos and Mycenae⁶, and to the stone-built treasures of the heroic age⁷. He dwells with familiarity

¹ *Vita Eur.* l. 16 (ed. Nauck): φασὶ δὲ αὐτὸν καὶ ζωγράφον γενέσθαι καὶ δέικνυσθαι αὐτοῦ πινάκια ἐν Μεγάρους (cf. *ib.* l. 111). Suidas: γέγονε δὲ τὰ πρῶτα ζωγράφος.

² *Supra* p. lxx.

³ e.g. λευκὸς in *Bacch.* 665, 863, *Ion* 221; *H. F.* 573, Δίρκης τε νῶμα λευκὸν αἰμαχθήσεται. *Hel.* 215, Ζεὺς πρέπων δι' αἰθέρος χιονόχρους κύκνον πτερῶ. *Iph. T.* 399, δονακόχλοα Εὐρώταν. Also epithets such as ποικιλόνωτος, φοινικοφάης, κυανόπτερος, ξουθόπτερος.

⁴ Kinkel, *Euripides und die bildende Kunst*. To this nearly exhaustive dissertation I am indebted for many of the above details.

⁵ *Fragm.* 475, l. 4—8.

⁶ *H. F.* 15, 543; *Tro.* 1087, *Iph. T.*

845, *Iph. A.* 152, 534, 1501.

⁷ *Hec.* 1010.

on the structural details of temples and other buildings¹, and borrows appropriate similes from various forms of handicraft². He refers to the Erechtheum³, to the shrine of Aphrodite 'by the rock of Pallas'⁴, and to the temples of Poseidon on the Laconian promontories of Taenarus and Malea, on the Euboean headland of Geraestus, and the holy place of Athene, 'the silver-veined crag' of Sunium⁵. In the domain of the plastic art, he tells not only of the archaic works of Daedalus⁶, of the Trojan ξόανα of gilded wood⁷, and the awe-inspiring Gorgon's head⁸, but also of the sculptured reliefs on the temple at Delphi⁹, the graven images in the pediment of the sanctuary at Nemea¹⁰, and the colossal statue of Athene Promachos on the Acropolis of Athens¹¹. In his *Andromeda*, as soon as Perseus sees the heroine of that play standing chained to the rock, his first thought is that he must be gazing on the life-like work of some cunning sculptor¹²; and in the fine description of the death of Polyxena in the *Hecuba*, the idealised beauty of the female form, as represented by the plastic art, is the subject of a necessarily brief, but none the less happy, allusion :

μαστούς τ' ἔδειξε στέρνα θ', ὡς ἀγάλματος,
κάλλιστα (*Hec.* 560).

¹ περικίονας ναούς, *Iph. T.* 405, cf. *Phoen.* 415, *Ion* 185, *fragm.* 370; κρηπίς, *Ion* 38, 510; τρίγλυφος, *Bacch.* 1214, *Iph. T.* 113, *Or.* 1366; θρυγός, *Ion*, 156; *Iph. T.* 47, *Hel.* 70, *Or.* 1569, *Phoen.* 1158 (*Kinkel u. s.*, p. 37). See also *Bacch.* 591.

² See note on l. 1067.

³ *Phoen.* 1433 ff.

⁴ *Hipp.* 30 f.

⁵ *Cycl.* 290—6.

⁶ *Hec.* 836 ff., (*Eurysth.*) *fragm.* 373, *H. F.* 471.

⁷ *Tro.* 1074, *Ion* 1403.

⁸ *Alc.* 1118, *El.* 855, *H. F.* 990, *Or.* 1520.

⁹ *Ion* 187—223.

¹⁰ (*Hypsip.*) *fragm.* 764, γραπτοὶ τύποι.

¹¹ *Ion* 9, τῆς χρυσολόγχου Παλλάδος.

¹² *Fragm.* 124.

Among themes of Painting, he refers to ships at sea in the *Troades* (686) and love-scenes in the *Hippolytus* (1005); and, as a mythological subject of pictorial art, he expressly mentions 'Athene entrusting Erichthonius to the daughters of Cadmus' (*Ion* 271). Painting, like Sculpture, supplies him with more than one expressive *simile*, as when Helen, vexed with her fatal gift of beauty, prays that her form might, like a fair picture, be blotted out again, and lose its loveliness;

εἴθ' ἐξαλειφθεῖσ', ὡς ἄγαλμ', αὖθις πάλιν
αἴσχιον εἶδος ἀντὶ τοῦ καλοῦ λάβοιν (*Hel.* 262).

And again, when Hecuba implores the pity of Agamemnon, she asks him to stand back one moment, like an artist viewing his unfinished painting, 'and look and gaze at all that's ill in her':

οἴκτειρόν ἡμᾶς, ὡς γραφεύς τ' ἀποσταθεῖς,
ἰδοῦ με κἀνάθρησον οἷ' ἔχω κακά (*Hec.* 807).

We cannot wonder that a poet who so keenly appreciated the arts that flourished in the Periclean age, should himself in his turn attract the attention of the artists of a later time. Those who came especially under this influence were the artists of the period immediately succeeding the conquests of Alexander. Themes which had won an established reputation through the dramas of Euripides and had been popularised by that poet's art, naturally commended themselves to the painter and sculptor as suitable subjects for their own artistic treatment. Among the recorded works in which the influence of Euripides has, with

more or less probability, been traced, are, in the case of *paintings*, the Hippolytus of Antiphilus, the Canace(?) of Aristeides, the Medea of Aristolaus and Timomachus, and the Andromeda of Euanthes and Nicias¹. The Telephus of Parrhasius, and the Orestes of Timomachus, were apparently independent of that influence; while it is only the almost certain spuriousness of the epilogue to the *Iphigeneia at Aulis* that prevents our supposing that Timanthes, in his celebrated picture of the sacrifice of Iphigeneia, in which the head of Agamemnon was veiled because the artist's pencil could not paint so deep a sorrow, was indebted for the hint to Euripides himself:

ἀνεστέναζε κάμπαλιν στρέψας κάρα
δάκρυα προῆκεν ὀμμάτων πέπλον προθεῖς
(*Iph. A.* 1550).

Among works of *sculpture*, the famous group of the punishment of Dirce, commonly known as the 'Farnese Bull,' by the Rhodian artists, Apollonius and Tauriscus, may have owed some of its inspiration to the account of the catastrophe which must have been given in our poet's *Antiope*; and it seems not improbable that, even at an earlier time, the 'Maenad of Scopas' and the 'Dionysus of Praxiteles' may have been in part suggested by the *Bacchæ*.

It is not intended by this to imply that artists who were great in their own domain sacrificed in any way the principles of their art to a slavish following of the treatment of the same theme that had been

¹ Kinkel *u. s.*, note 267. See also Vogel's *Scenen Euripideischer Tragödien in Griechischen Vasengemälden*, 1886.

adopted by the poet. More than a hundred years have now passed since Lessing's *Laokoon* was written, and few things are more clearly recognised in aesthetic criticism than the broad lines of demarcation that distinguish the imitative arts from one another, and in particular the difference between the means whereby the space-arts such as Painting and Sculpture attain their object, and those that are employed by the time-art of Poetry. While Poetry, like Music, is a 'time-art,' an art of vocal utterance depending for its results on the apt expression of certain successive effects in their consecutive evolution in time, Sculpture and Painting have to work under stationary conditions in space. All the three have for their end an idealised imitation of natural objects, but they approximate to nature in different degrees. Thus Sculpture is nearest to nature; in the next degree of distance is Painting; and in the third, Poetry. And the further each of these arts is removed from reality, the wider is its scope¹. Thus Painting allows of much more combined narration than Sculpture, and the range of resources is still more extensive in Poetry. This greater remoteness from nature is, however, in the *dramatic* species of poetry compensated for by the help of various subsidiary arts, the art of the Scene-painter, the art of Music, which, like Poetry, is a 'Time-art,' and the arts of Dancing and still more that of Acting, the last two being intermediate between 'time-arts' and 'space-arts' and working in time and space at once.

It was not until the time of Praxiteles, who flourished

¹ This criticism is due to Professor Colvin.

some forty years after the date of our play, that, in contrast to the older type of the bearded Dionysus, which is still to be seen in numerous works of art and is not unrepresented in the illustrations to this volume (p. 145),—the youthful, or as he is sometimes called, the ‘Theban,’ Dionysus became a favourite theme of Greek sculpture. Of this later, half-effeminate type, we have an instance in the bust figured on p. 26. Praxiteles himself selected his subjects mainly from the cycles of Dionysus, Aphrodite and Eros. His group of Maenads, Thyiads, Caryatides and Sileni, is mentioned by Pliny (XXXVI 23) and praised in an epigram in the Greek Anthology (IX 756). His statue of Hermes carrying the infant Dionysus, which was seen by Pausanias at Olympia (V 17 § 3), has been discovered in the recent excavations, and casts of it are now in our museums¹. In the Elean temple of Dionysus, near the ancient theatre, the same traveller saw a statue of the god which was also the work of Praxiteles (VI 26 § 1); and it was possibly this statue that Callistratus had in view when describing the Dionysus of Praxiteles as a beautiful youth crowned with ivy and girt with a fawnskin, his left hand resting on a thyrsus, with a tender and dreamy expression of countenance, blended with a fiery glance of the eye; in which last respect it is distinguished from all the statues of the god that are now known to us². In describing this statue, Callistratus remarks that it resembled the form of the god which is set forth in the

¹ See further in Newton’s *Essays on Art and Archaeology*, p. 350; frontispiece to Overbeck’s *Geschichte der gr. Plastik*, II (ed. 1881); also A. Bötticher’s *Olympia*, p. 327, and Perry’s *Greek and Roman Sculpture*, p. 456.

² Overbeck *u. s.* II p. 40.

Bacchae of Euripides, *οἶον αὐτὸν* (*al.* αὐτός) *Εὐριπίδης ἐν Βάκχαις εἰδοποιήσας ἐξέφηνε*¹.

The 'Maenad' of Scopas, who flourished during the half century after the death of Euripides, is the subject of another description by the same writer². Scopas was one of the first to represent the enthusiasm of the votaries of Dionysus in a perfectly free and unfettered form; and we may well suppose that a considerable impulse was given to the artistic embodiment of that enthusiasm by so celebrated a masterpiece of literature as our poet's latest play.

It has even been conjectured that this work of Scopas was suggested by the completion of the Theatre of Dionysus under the auspices of the orator Lycurgus in the year 342 B.C.³ This conjecture, interesting as it is, does not pretend to rest on any foundation of fact; but even if we set it aside, there are other definite points of contact between that Theatre and various works of Greek sculpture, for which we have clear and conclusive authority. The neighbouring temple of Dionysus was adorned, as already mentioned, with reliefs representing the fate of Lycurgus and Pentheus (p. xxiii). Above the theatre itself, on a platform of rock extending along part of the south-east portion of the Acropolis, the munificence of King Attalus I of Pergamos placed at a later time⁴ a noble design representing the battle of the giants with Dionysus among the warriors; and

¹ *Statuae* 8, partly quoted on p. 132. Perry *u. s.* p. 435—440.

² *Stat.* 2 (*infra*, pp. cxli, 188). Overbeck *u. s.* II p. 18.

³ Urlichs, *Skopas* p. 60.

⁴ B.C. 229; Pausan. I 25 § 2, Brunn *Gr. Künstler* I p. 442¹ = 309² ff.

just before the Battle of Actium, the figure of Dionysus in this famous group was blown down by a violent gust of wind, and fell into his own theatre beneath¹. And, finally, when that memorable theatre was excavated in and after the year 1862, a series of reliefs was discovered extending along the front of the stage, the subjects of which are taken from the legend of Dionysus (*infra*, p. cxxiii).

The wine-god and his worship long remained a favourite theme in Greek art². The god himself, whose ritual began in a rude form of nature-worship, was in early times represented only by a rustic image of wood, and the practice of setting up heads of Dionysus, or mere masks of his features, long continued to be customary; as for example, in the specimen of Roman terracotta on page xlii. Besides these simpler forms, we have the more artistic types which fall into two groups, (1) the bearded Diönysus with majestic mien, luxuriant hair, flowing beard, and an oriental richness of attire; and (2) the graceful figure of the youthful Dionysus, with the forehead bound by the *mitra*, with a crown of vine or ivy-leaves, his hair falling in curls, the *nebris* over his shoulder, and the *thyrsus* entwined with ivy in his hand. He is often attended by his favourite animal, the panther (*infra*, p. cxxiii); he sometimes appears as a horned god (p. cxxxii), or even in the shape of a bull (p. 70). We may also trace on works of art his marvellous life; his double birth (p. ix

¹ Plutarch *Anton.* 60.

² For details, see Müller's *Ancient art and its remains* §§ 383—390.

and *infra*, p. 1), his tender affection for his mother Semele, and his bride Ariadne; we see him surrounded by his *thiasos* of Maenads and Satyrs, together with Pan and Silenus; sometimes we view those Maenads in their wild enthusiasm, with their dishevelled hair enwreathed with serpents (p. 7), their heads tossed back (p. 58), their hands beating the *tympanum*, or grasping the *thyrsus* or sword (p. 238), or the dismembered limbs of the young roe (p. 86), and with their garments fluttering loosely in the breeze; or sometimes reclining in calm slumber, resting from their revels (p. 41). From the time of Scopas downward, ancient artists vied with one another in representing an ecstatic elation of mind by these frenzied Maenads with their light and graceful movements, the purer and severer types being best exemplified by the designs that are to be seen on sculptured reliefs, while the more voluptuous forms are mainly to be found among engraved gems and in mural embellishments like those of Pompeii. But in art, as well as in poetry, the representation of these wild states of enthusiasm was apparently due to the imagination alone, for in prose literature we have very little evidence, in historic times, of women actually holding revels in the open air. Such a practice would have been alien to the spirit of seclusion which pervaded the life of womankind in Greece. At Athens, at any rate, nocturnal festivals by torch-light in which women took part were prohibited by one of the laws of Solon (Plutarch's *Life*, cap. 21); and even at Thebes we have indica-

tions of the existence of a similar rule of decorum (Plutarch, *de genio Socr.* 32). The festivals of the Thyiads were mainly confined to Parnassus, where they were held once in two years by the Dionysiac priestesses of Delphi who were joined on this occasion by Thyiads from Attica¹. The latter proceeded in a kind of festal march, or *θεωρία*, from Athens to Delphi, along the great highway across Cithaeron and through the Boeotian plain by Thebes, Chaeronea, Panopeus and Daulia. It was at Panopeus, to the west of Chaeronea, on a rocky hill which ends the northern spurs of Helicon, that they would for the first time enjoy an unbroken view of Parnassus; and it was there, at a place to which Homer gives the epithet of *καλλίχορος*, that they apparently held a sort of rehearsal of the dances and other festivities that they were shortly to celebrate at Delphi itself. The passage in Plutarch about Olympias, already quoted on p. xl, implies that the wild orgies of the Thracian votaries of Dionysus were regarded by him as an exceptional state of things, and as a 'barbarous' departure from the simplicity of Greek manners².

Thus the conclusions we are able to draw from historical and archaeological literature, with regard to the actual rites of Dionysus as practised in Greece, are in many respects inconsistent with what might be deduced from the representations of the Maenads which are to be found in Mythology and

¹ Pausan. x 4 § 3.

² Rapp in *Rheinisches Museum* 1872, pp. 2—14.

Art. The latter is an imaginative picture which is portrayed for us not in prose, but in poetry, and the finest example of its poetic treatment is the play now before us. It is this that warrants the attempt which is made in this volume to set one form of the imaginative treatment of the legend of Dionysus by the side of another, and, in this particular point, to illustrate the poetry of the Greek drama by means of the sculpture and painting of Greek art.

For the treatment of the Maenads in ancient art our principal authorities are the Greek vase-paintings¹. The vases of the earliest style, with designs in black, or more frequently brown, on a pale-yellow ground, are usually decorated with paintings of animals and various fantastic ornaments, and they accordingly supply us with few illustrations of our present subject². On the vases of the next class, with black figures on a red ground, we find the forms of the Maenads drawn in a poor and monotonous manner, with violently distorted movements of the body, but with nothing to indicate that those movements are in any way connected with extreme excitement of mind. On vases of this style where Dionysus himself is represented, he appears as a bearded form, with a long robe, with a drinking-horn, or *cantharus*, and a vine-branch, either standing or sitting, or riding on a mule, in the midst of Satyrs and Maenads, who

¹ Rapp, *u. s.* p. 562 ff.

² The birth of Dionysus is the subject on a vase of this style figured in R. Rochette, *peint. de Pomp.* p. 73; and Satyrs and Maenads appear on no. 1626 of the Leyden collection and no. 802 in that of Prince Canino (quoted by Jahn).

are making merry in music and dancing, or giving chase to one another¹. It is not until we reach the class with red figures on a black ground, that the coincidence between the artistic and the poetic representation is complete. On vases of this class, both in the 'strong' and the 'fine' style, Bacchic subjects assume an important place, and not only do all the attributes which poets such as Euripides assign to the Bacchae appear in the design, but the movements of the body are more free and life-like, and the expression of the face denotes more successfully than before the orgiastic excitement of the mind². On vases of the 'strong' style Dionysus himself is still treated in a conventional manner; with long hair, long beard, and long robe; his *thiasos* meanwhile is represented under the influence of ecstatic emotion, which no longer displays itself in the more unruly forms of revel, but is, in every sense of the term, less coarsely depicted than on the vases of the immediately preceding style³. In the vase-paintings in which the 'strong' style of the transitional period has developed into the 'fine' style, in which the same colours of red upon black are still used, Dionysiac subjects are very frequent; but side by side with the bearded Dionysus, we have also scenes representing the infant-god being entrusted

¹ p. clxiv of Otto Jahn's Introduction to his *Beschreibung der Vasensammlung in der Pinakothek zu München*.

² The vase from which the illustration on p. 7 is taken, is an example of red figures on black ground, designed in the 'strong' style, before it passed into the 'fine' style.

³ Jahn *u. s.* p. clxxxv.

to the care of Silenus or the nymphs, and others in which he appears as a lightly-clad youth in the bloom of life¹. On vases of this 'fine' style, the development of which corresponds in date to the flourishing period of the Greek drama, two types of Maenad may be observed; the one representing in expression and posture a mood of tender melancholy, the other with a more enthusiastic aspect, with the head tossed back and with streaming hair, swaying the *thyrsus* and beating the *tympanum*².

In vases of the 'florid' style, the death of Pentheus is among the subjects represented, and the influence of Greek Tragedy as contrasted with that of Epic Poetry is now more strongly marked. In the representations of Orestes we find reminiscences of Aeschylus; the plays of Sophocles are recalled by 'Teiresias before Oedipus,' and by 'Antigone and Ismene with Creon and Haemon'; while subjects such as 'Hecuba and Polymestor,' 'Bellerophon and Sthenoboea,' and 'Iphigeneia with the tablets in her hand,' besides characters such as Medea and Hippolytus, are as obviously suggested by Euripides³.

In sculpture as well as in painting we find many representations of the doom of Lycurgus, and also (not less frequently) that of Pentheus. Only three of the artistic representations of the latter were engraved for the first issue of this work, namely those on a sarcophagus in the Giustiniani Palace at Rome, p. xciv

¹ *Ib.* p. ccv.

² e. g. the four figures on p. xxxii. One of the figures on the other side of the same vase is a good example of the other type.

³ *Ib.* p. ccxiv ff.

(described on p. cxxix); on a piece of Calenian pottery at Zurich, p. 69 (cxlv); and on a gem in the British Museum, p. 73 (cxviii, no. 19). In the later editions six more are given, three of them from painted vases and the rest from sculptured reliefs, corresponding to numbers (1), (2), (3), (12), (13) and (15) in the following descriptions:

(1) The moment at which Pentheus is discovered in his hiding-place and attacked by the Maenads is the subject of a vase-painting in the Pinakothek at Munich, no. 1567 (807 in Jahn's *Beschreibung*), first published in Millingen's *peint. de vases* 5, and copied in Jahn's *Pentheus und die Mainaden* taf. II a. The young king is represented not on a tree, as in the *Bacchae*, but in a thicket, which is rudely indicated by a branch before and a branch behind him. On his head is a *κυνῆ Βουωρία*; in his right hand he holds a sword behind him, while he stretches forth his left, wrapped in the folds of his *chlamys*, which is thus used as an extemporised shield. He is looking resolutely at the Maenads in front of him; one of them, dressed in a Doric *chiton*, has already caught sight of the intruder and is hastening to the thicket, torch in hand; the next is gazing upward with a fawnskin over her left arm and a short sword in her right; the third, who is drawing near with a *thyrsus* in her right and a *tympanum* in her left, is looking back for a moment at a roughly sketched pillar, possibly a conventional representation of the buildings of the neighbouring town of Thebes. Corresponding to the three Maenads in front of Pentheus, we have three others behind, all of them in Doric *chitons*; the first rushing forward with her hair loose, holding in her hands part of a young roe which she has torn asunder; the next waving the *thyrsus* in her left as she raises the left foot in the dance (see l. 943); the third holding over her head the two ends of a light shawl which is thrown into a graceful curve by the breeze as she hastens forward. All the three Maenads are tastefully drawn, and the flow of the drapery as they move in the dance is well rendered.

The figures in the original vase-painting are yellow. The woodcut opposite is reduced from the copy given by Millingen.

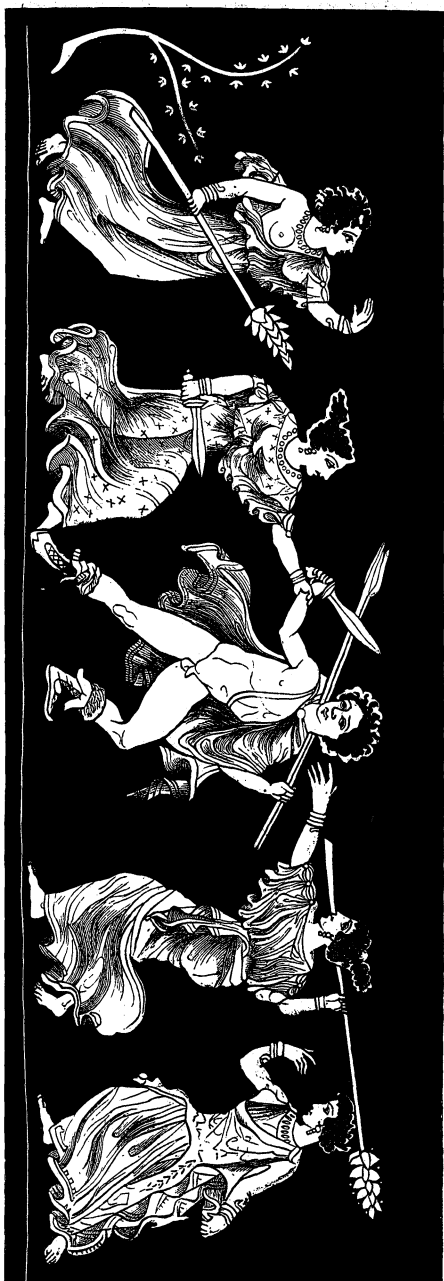


(1) FROM A VASE IN THE PINAKOTHEK AT MUNICH.

(2) On a vase found in Southern Italy, in the Jatta Collection at Ruvo, a later point in the story is represented. Pentheus, with a *chlamys* flung over his shoulder, with hunting-boots on his feet and two spears in his left and a sword in his right, is here to be seen in actual conflict with the Maenads. One of them, having grasped the right arm of Pentheus firmly by the wrist, so that he is powerless to use his weapon, is on the point of attacking him with her own sword. On the other side of the young king, a second Maenad is rushing forward with *thyrsus* in her right, and with her left extended to seize him by the head. Behind her again is a third, wearing a *nebris*, waving her right hand, and holding up part of the folds of her dress a moment after she has stopped running. These three are probably meant for the daughters of Cadmus, the first with the sword being Agave. Immediately behind her, to the extreme left of the design, is another Maenad in an excited attitude; the clasp over her right shoulder has become loose, her head is thrown back, and she waves her hand wildly. Behind her is a conventional representation of a vine.

In contrast with the excitement depicted on this side of the vase, we have a scene of repose on the other, where the god himself is seated in calm rest with his head enwreathed in floating ribbands, with a *chlamys* thrown over him, the *thyrsus* in his left, and a *cantharus*, or *carchesium*, extended in his right. A Bacchante is approaching him with her eyes fixed upon the ground, holding a can in one hand and a small pitcher, or *καδίσκος*, in the other. Behind her, a Satyr, seated on a skin of a panther or fawn, is playing the double flute. To the extreme right, behind the resting god, a Bacchante is standing calmly with the *tympanum* in her left, beckoning with her right. All the Maenads are wearing bracelets of the serpent-pattern. This vase-painting was first published in Jahn's *Pentheus*, taf. I, whence it is copied on a reduced scale in Müller-Wieseler II xxxvii 436.

The original vase is a large *patera*, a foot in diameter and four inches high, with two handles. The figures are red on a black ground. It is described at length by Minervini (*Vas.*



(2) FROM A KYLIX IN THE JATTA COLLECTION AT RUVO.

Fatta vi no. 66 p. 66, and *Bulletino Archeologico Napoletano* an. iv, Dec. 1845 pp. 13—16; also in the *Catalogo del Museo Fatta*, Naples, 1869, no. 1617). In the copies hitherto published the Bacchante with the *thyrsus*, to the extreme left of the obverse of the vase (the part here engraved), is wrongly transferred to the reverse and placed behind the seated Satyr. This mistake, which was first pointed out by Minervini, is here corrected.

(3) On a vase from Ruvo in the National Museum at Naples (Room VI, case iv, no. 1562 in Heydemann's *Vasensammlung*), designed with red (and white) figures on a black ground, we see a youthful form bearing the inscription ΠΕΝΘΕΥΣ, with a shoulder-belt across his chest, a *chlamys* over his left arm, a spear in his right, stumbling over a heap of stones, near which stands a laurel. He is turning towards a Maenad, clad in a *chiton* and with shoes on her feet, who is pursuing him with a sword waving in her right. On the other side a second Maenad, also in a *chiton*, who has already seized in her left the spear of Pentheus, is joining in the struggle. Behind her is a third Maenad in an excited state, hastening to the conflict, brandishing aloft a sword and a scabbard. She is clad in a *chiton* with the right breast bare, and a mantle falling over her left arm. The design, which is here copied, is published in the *Museo Borbonico* 16, 11 and in the *Memorie della Regale Accademia Ercolanense di Archeologia*, vol. ix, 1862 pp. 165—173 (cf. Jahn in *Philologus* 27 p. 11 f.). Like the vase last described it is a *patera* with two handles, standing on a small black pedestal. The diameter is sixteen inches.

(4) Minervini (*Bull. Arch. Nap.*, Dec. 1845, p. 16) describes a fragment of a vase in his own possession found near Avellino. In the midst is a youthful form named ΠΕΝΘΕΥΣ, with a sword hanging on his side and with a double javelin in his left hand. In his right he is brandishing another javelin and part of his fluttering *chlamys* is also to be seen. He is being attacked by a Maenad in tasteful attire, with a *nebris* on her *chiton* and a *tympanum* in her left hand. Her right hand is brandishing some weapon (*thyrsus* or spear) against him. The most important figure in the design is only partially preserved. It is a



(3) FROM A KYLIX IN THE NATIONAL MUSEUM AT NAPLES.

figure seated aloft and pointing to the ground with the left hand with which it is grasping a serpent. It wears a short *chiton* with hunting-boots, and is probably intended for a Fury like that in the Giustiniani sarcophagus (pp. xciv and cxxx, and in the stamp copied on p. 69, cf. p. cxlv).

(5) Pentheus being torn in pieces by the Maenads, while Dionysus looks on, is represented on the lid of a large vase, with yellow figures, formerly in the Campana Collection. One of the Maenads has seized Pentheus by the leg and the left arm, another by his right arm. On the two sides two other Maenads with streaming hair, one of them holding a *thyrsus*, are rushing forward in wild excitement. Dionysus himself is watching the execution of his vengeance, with his dishevelled hair crowned with ivy, a *thyrsus* in his left hand, and with his right hand holding up the *chlamys* which is flung across his shoulder. (Catal. of Musée Campana IV 761.) In an abridged summary of the Campana Catalogue given in the *Archaeologische Zeitung* 1859, p. 109*, the figures are (probably accidentally) described as red instead of yellow. On the dispersion of the Campana Collection, about 1859, most of the vases were bought by France and Russia; but whether the vase in question is in the Hermitage at St Petersburg, or in the Louvre, I cannot tell. I have failed to find it in the latter, or to trace it to the former.

(6) On a vase with yellow figures of the finest style, found in the Basilicata, and forming part of Barone's collection in Naples, we have on the one side Troilus and Achilles, and in the lower half of the other, the figure of Pentheus with dishevelled hair, wearing a *chlamys*, and holding the sword in his right and two spears in his left. He is rushing forward to the right to meet a woman dressed in a *chiton* and *nebris*, who is attacking him with a dagger. On the left, another woman, with a double *chiton*, *nebris* and *thyrsus*, is seizing him by the arm (A. Kiessling, in *Bulletino dell' Inst. Archeol.*, 1862, p. 128).

(7) On a small amphora with red figures, very sketchily painted, in a collection belonging to Signor Torrusio which was for sale in Naples in 1869, we find Pentheus fallen on the ground, wearing a *chlamys* and holding aloft a spear in his

right. With his left arm he defends himself against Agave who is seizing his hair with her left hand and brandishing her *thyrsus* in her right. She wears bracelets and is dressed in a *chiton* with a *nebris* flung over it (H. Heydemann, in *Bulletino dell' Inst. Archeol.*, 1869, p. 191).

(8) A *cameo* in the National Museum at Naples, some account of which is given in the note on l. 983, probably represents the espial of Pentheus at the moment when he has just been detected in the disguise of a lion. This form of disguise may either have been suggested to the artist by the passages in our play in which the mother is described as mistaking her son for a lion, or it may have been a conventional way of indicating a spy, which had its origin in the Homeric story of Dolon clad in his wolf-skin (*Il.* 10, 334). There is some difficulty in explaining part of the design in which a Satyr is to be seen holding his hand to his mouth and apparently blowing into a large leather skin, the inflated part of which is held before him by a kneeling Maenad; this may either represent preparations for the form of dancing called the *ἀσκολιασμός*, or else it may be meant for a wine-skin from which the Satyr is about to take a draught.

(9) A fragment of a relief on a sarcophagus in the Chigi Park at Ariccia, is mentioned by Michaelis in *Bulletino dell' Istituto* 1858 p. 171. It resembles the relief in the Giustiniani Palace, figured on p. xciv, and described on pp. cxxix—cxxxii. Here as there, we have a Fury girt with a *nebris*, though there are in other respects some small points of difference; the tree is larger and Ino is represented as kneeling on *both* knees.

(10) In the National Museum at Naples is a small fragment of a relief, found in the theatre at Capua, and published by Franc. Alvino, *Anfitheatro Campano* tav. xi 2 b. It represents two women in long *chitons*, one of them holding a *tympanum* in her left, and a spear or *thyrsus* in her right. The right arm is held aloft, pointing the weapon downwards to the lower part of the left arm. In front of her is another in a similar attitude, but little is left of her except the upper half of her weapon and the lower half of her dress. This is identified as part of a 'death of Pentheus,' by K. Dilthey in his article on the design

figured on p. 69 (*Archg. Ztg.* 1874 p. 80). In Alvino's work, published in 1842, the above relief is described as coming from one of the lateral parapets of the *vomitoria*. Another fragment belonging to one of the other places of exit represents a female figure with a bow in her left hand, probably Artemis; a third, part of the legs of a man attacked by a hound, doubtless Actaeon. This increases the probability that the fragment refers to the doom of Pentheus, but the relief is too imperfect to allow of our being absolutely certain on this point.

(11) A relief similar in general design to (10), though with the figures more cramped together. Published in *Marmora Taurinensia* I p. 91, Maffei's *Museum Veronense* p. ccxxvii, 4; Jahn's *Pentheus* t. II b; and minutely described by Dütschke, *Antike Bildwerke in Turin* &c. 1880, no. 118. The lower half has apparently been restored; the indications of the waves in this portion, together with a lyre, (suspiciously resembling a modern violin,) have led some to identify it as a representation of the fate of Orpheus. Another relief at Turin exhibits a group of dancing Maenads with dishevelled hair, one of whom holds in her right hand a *thyrsus* which passes downwards across her shoulders, while in her left she grasps what is sometimes supposed to be the head of Pentheus, but is more probably identified as a tragic mask or an *oscillum* (*Marmora Taurinensia* I p. 29; Maffei, *u. s.*, p. ccxviii, 2, and Dütschke, *u. s.*, no. 132).

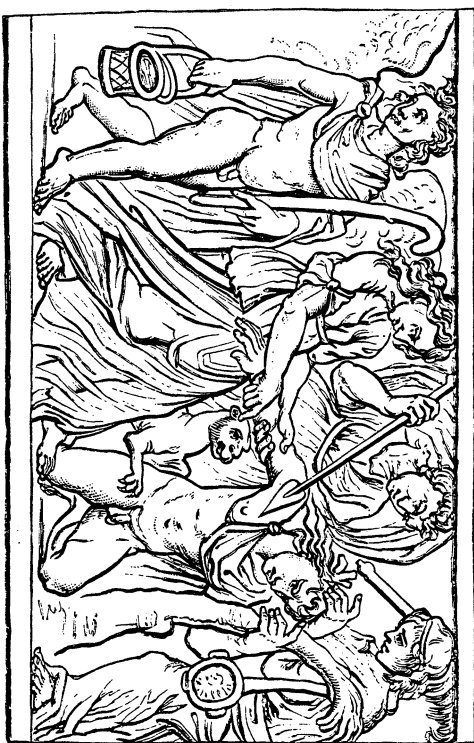
(12) In the north cloister of the *Campo Santo* at Pisa there is a sarcophagus with reliefs including a representation of the death of Pentheus. He lies naked on the ground surrounded by the wild Maenads, one of whom standing to the right has violently thrust her foot upon his neck, and is striving with both hands to sever his left arm from his body. To the left is another, resting on her right knee, and her left foot on his left leg, with both hands dragging at his right leg, which she has seized by the foot and also above the knee. Between her and Pentheus stands another, holding in her two hands a knotted staff which she is on the point of bringing down on the head of the unhappy intruder. To the extreme right is another Bacchante who is



(12) RELIEF ON A SARCOPHAGUS IN THE CAMPO SANTO AT PISA.

hastening to the *melee*, with her garments waving in the wind. To the extreme left is a curved line, meant perhaps as a rude representation of a tree. The scene above described forms the right compartment of the upright portion of the lid of the sarcophagus; the left compartment apparently represents the bringing up of the infant Dionysus by the nymphs. In front of the sarcophagus itself is Dionysus, with the *cista mystica* and serpent at his feet. The reliefs which run round the lid, though much damaged, are full of life, and the movements of the figures are well designed. Copied from Lasinio's *Raccolta* t. 122, in Jahn's *Pentheus* t. III b, and fully described by Dütschke, *die Antiken Bildwerke des Campo Santo zu Pisa*, 1874, no. 52. The dimensions of this relief, which I had an opportunity of examining on the spot in January 1882, are two and a half feet broad and one foot high. The woodcut is copied from Jahn *u. s.*

(13) A relief on a sarcophagus published in 1782 by Cavaceppi, in vol. III plate 38 of his work entitled *Raccolta d' antiche statue busti teste cognite ed altre sculture antiche scelte restaurate dal Cavaliere Bartolomeo Cavaceppi scultore Romano*. This relief, which was not known to Jahn when he wrote his monograph on Pentheus in 1841, is incidentally discussed by Stephani in his elaborate dissertation, *der ausruhende Herakles*, pp. 106, 114 (= pp. 358, 366 of the *Mémoires de l'Académie Impériale des Sciences de St Pétersbourg*, sixième série, tome viii, 1855). The design falls into three parts, which however are not sharply separated from one another. (a) To the extreme left is a winged boy with an inverted torch, personifying Death, as explained in Lessing's interesting essay on the manner in which Death was represented by the Ancients translated in the *Prose Works*, p. 171—226, of ed. 1879). Passing to the right, we next see a small altar with a mask upon it; then another winged boy, with a staff bound with ribbands resting on his arm, and a pan-pipe at his feet; next another, with the double flute and a club at his feet; then a fourth, with cymbals at his feet, and with a *plectrum* in his right and a lyre in his left; and, on the ground beneath the lyre, a mask. (b) Next comes a group of two boys supporting a third



(13) RELIEF ON A SARCOPHAGUS IN CAVACEPPI'S RACCOLTA.

who is reeling in a state of mild intoxication, with a *cantharus* in his left and what is perhaps a lantern in his right. Here, as elsewhere, the happiness of the future life is ignobly represented as consisting in an *αἰώνιος μέθη* (Plato, *Rep.* II 363 C). To the right of this group is a winged boy looking back at the group and holding a wicker basket in his right and a *pedum* in his left. (c) The extreme right is filled with a group with which we are immediately concerned. At the foot of a tree kneels a youthful form with a *chlamys* cast over his shoulder. His left arm clasps the trunk of the tree; his right arm is grasped violently by one of the three women who are attacking him. Another is plunging a spear into his breast; the third is seizing him by the hair with her left, and brandishing her *thyrsus* over him. A panther is also springing upon him. From the tree hangs a decorated variety of *tympanum* (cf. Clarac's *Musée*, pl. 132, no. 144, and Campana's *Opere in plastica*, no. 45). The first and second portions of the design, (a) and (b), closely resemble the relief on a sarcophagus in the Pio-Clementine Museum figured in Millin's *Gallerie Mythologique*, LXIX 272. The third, which undoubtedly represents the fate of Pentheus, may be compared with the designs figured on pages xciv and 69, and opposite p. cxiii. It is here copied, together with one of the winged boys belonging to the second portion of the design, from Cavaceppi's *Raccolta u. s.*, where two sarcophagi are engraved on the same page, with the vague statement that one of them (it does not appear which) was in his own possession.

(14) On a lamp engraved in Passeri's *Lucernae Fictiles* (Pesaro, 1739) II ci, we have a female figure in a long *chiton* and *chlamys* seizing with her right hand the right arm of a youth who is holding a short sword in that hand. Another female is grasping his left wrist with her left hand, and is stretching forth her right to seize him by the hair. His left foot is already off the ground and his fall is imminent. The two women have a ribband tied into a small bow above their foreheads. The letterpress describes it as *Orestes Furiis agitatus*; but a comparison with our other examples almost conclusively proves it to be a Pentheus.

(14 b) A Roman bas-relief, found in 1887 in an ancient sepulchre on the *Via Portuensis*, and apparently of the first century of our era, 'represents a naked youth in a condition of much excitement, with long, dishevelled hair. In his right hand he holds a short sword; a short cloak is wrapped round the left arm. He is defending himself against two young women, one facing him, the other attacking him from behind. They wear each a short *chiton* and *himation*. They brandish *thyrsi*, resembling lances, one with the right hand, the other with the left. A serpent winds itself round the arm of each, in two spirals, and they seem as if about to fling them at the face of the youth. The first impression is that the group represents the tragic story of Orestes haunted by the Eumenides.... But the *thyrsi* exclude the possibility of this being a representation of the Orestean doom. The antiquary Luigi Bossari suggests that it more probably represents the fate of Pentheus. A painted vase found in the Basilicata [no. 2, p. cix *supra*] is singularly like this sepulchral tablet, but with points of difference that add to the interest. The material of the tablet seems to be Carrara marble' (Quoted in the *Times*, Sept. 20, 1887, from a correspondent of the *Frankfurter Zeitung*).



(15) RELIEF ON A MARBLE ALTAR IN THE
UFFIZI AT FLORENCE.

Thus far we have had to deal with representations of the death of Pentheus; the remaining works of art, which we proceed to enumerate, have for their subject the immediately subsequent event, the triumph of Agave.

(15) In the Uffizi at Florence (Dütschke, *die Antiken Marmorbildwerken der Uffizien in Florenz*, 1878, no. 503), in the middle of the right-hand recess of the 'hall of inscriptions,' stands a Roman *cippus* of white marble, on each of the four sides of which is a Bacchante in wild transport, one of whom has the *thyrsus* while two others are clashing cymbals. The one in front is draped in a long semi-transparent *chiton*, her arms are stretched out wide, with a light shawl passing from one to the other and falling loosely between them; her face looks upwards with an earnest gaze, and the hair is thrown back like that of the Agave on p. 58; in her right she holds a short sword with the point upwards, in her left a youthful head of finely chiselled profile, cut off just below the neck. These figures could hardly have been originally designed for this monument, and are probably, as has been suggested, copied from a lost original representing in a larger design Agave and her Maenads after they had compassed the death of Pentheus. This is rendered probable by the fact that elsewhere we find an altar, (referred to in Zoega's *Bassirilievi* II p. 175,) which represents the three daughters of Cadmus, including Agave with the head of Pentheus; and also a fragment in the Museo Chiaramonti (VII *riquadro* n. 150) on the same theme (Jahn's *Pentheus und die Mainaden* p. 22). The authority last quoted further suggests that the figure of Agave in particular may have been taken from some famous piece of sculpture, which is here combined for the nonce with other Bacchic forms of a conventional type. He cites Welcker (on Zoega's *Bassirel.* p. 163) as referring to a marble slab, in the possession of W. von Humboldt, with a head of Ammon on one side, and Agave with the head of Pentheus on the other; he also mentions one or two gems on the same sub-

ject in the Berlin collection, and gives a reference to Vivenzio, *gemme antiche ined.* tav. 19, adding however that Gerhard and himself had sought in vain for a copy of that work in Berlin and Kiel respectively. As the work is obviously rare, I may add that Mr King has been good enough to shew me the engraving referred to: it is called *Agave: Calcedonia; Penteo lacerato dalle Baccante*; Pentheus is seen defending himself against three Maenads, the one to the left holding a *thyrsus*; the one in the middle two serpents, while the one on the right has her *thyrsus* thrust forward like a spear. In Mr King's opinion the design is not even *renaissance* work, and he would ascribe it to the last century.—The engraving, opposite p. cxvi, is copied directly from Zannoni's *Reale Galleria di Firenze*, IV 16. The descriptive letterpress in series IV vol i, p. 33—39, states that it was formerly in the *villa Medicea* at Rome.

(16) In Cavaceppi's *Raccolta* I 50, there is an engraving of an Ibis on a pedestal with its base ornamented with winged figures at the corners and floral scrolls between. On the front of the pedestal is a relief representing a female figure dressed in a short *chiton* and a light shawl, standing on tip-toe in an attitude of dancing. On her head is a crown indicated by three spikes radiating upwards to the left, while she looks in profile to the right. In her right she holds a short sword with the point upwards; in her left, she is grasping by the top of the hair a human head which she is holding over the flames of an altar. The pedestal, at the time of Cavaceppi's publication, belonged to 'Sig. Cav. Browne,' i.e. Sir Lyde Browne of Wimbledon (Michaelis, *Ancient Marbles in Great Britain*, § 52), from whom it was purchased for the Hermitage at St Petersburg (Stephani, *Mélanges gréco-romains* III p. 361). Guédéonoff, in his catalogue entitled *Musée de sculpture antique de l'Ermitage Impérial*, no. 298, fails to identify as Agave the figure above described. The Ibis is still in England, at Newby Hall (Michaelis *u. s.* p. 534, no. 40).

(17) On one of the three sides of the pedestal of a candelabrum in the British Museum, we have a relief representing Agave in a wild attitude with head thrown slightly back, and

hair dishevelled, holding a human head in one hand, and a sword, with the point upwards, in the other. The treatment of the feet and the lower folds of the drapery is identical with that in the gem engraved on p. 73 (Combe's *British Museum Marbles* part I plate v, Ellis, *Townley Gallery* II p. 79, and Part II no. 6 in the *Official Guide to the Graeco-Roman Sculptures in the B.M.*, where it is suggested that this type may have been 'derived from some composition by Scopas').

(18) In Welcker's *Alte Denkmäler*, II taf. vi, 11, we have a marble disc, on one side of which is Agave dancing for joy. Her head is tossed back; her right leg is extended far in advance of her left; her arms are stretched widely apart; in her left she is grasping a short sword, pointed upwards; and in her right, she holds before a blazing altar the head of Pentheus.

(19) In the gem-cabinet of the British Museum, we have an antique 'paste' representing Agave with the head of Pentheus. In her right she grasps by the hair the head of her son, in her left a *thyrsus* capped with leaves and trimmed with floating ribbands. Her head is violently thrown back, and the lower part of the drapery is tossed about as she dances for joy. The engraving of this, enlarged by one-third, from the original gem, is given on p. 73. No. 559 in Mr A. H. Smith's *Catalogue*.

(20) In Cades' *impronte gemmarie*, classe II A, no. 90, there is a small gem from the Vannutelli collection, figured in Müller-Wieseler II xxxvii 438, in which Agave is holding in her left the head of Pentheus, and in her right a short sword pointed downwards; the lower folds of the dress and the attitude of her head are remarkably like those of the gem on p. 73, to which, however, it is otherwise far inferior. Now in British Museum, no. 1082.

(21) In Cades *u. s.* II A no. 89, there is another gem nearly identical in composition with the last, except that the sword is pointed upwards; the style is stiffer and the hair hangs down from the back of the head in a somewhat heavy mass. The light shawl visible in no. 90 is wanting.

(22) and (23) Two 'pastes' in the Berlin Cabinet. One of them is described in Tölken's *Catalogue* III 1074 as an antique 'paste' representing Agave as a wild Maenad, with the head

of her son. It was formerly in the collection of Bartholdy, Prussian consul in Rome. The colour is a bright green. The other is an antique yellow 'paste' formerly in the Stösch collection (Tölken, IV 5).

Thus far we have been concerned with the *artistic* treatment of the legend of Dionysus and Pentheus, as represented by sculpture and painting, in accordance with their own laws of composition, and with the help of such materials as are at their disposal. The *poetic* treatment of the same subject necessarily differs from the *artistic*, in so far as the former must be in accordance with the laws of poetic composition and the means whereby the effects of poetry are produced. Thus, all that the Second Messenger's Speech in our play brings before the eye of the spectator by means of a rapid narrative, in which the effect is unfolded by a series of successive movements told in due relation of time, is by the art of the painter or the sculptor gathered into the limits of a more confined form of composition in which a single moment is seized and set forth with such resources as those arts can command. As poetry differs from those arts in its method, and its means, and to some extent in its end besides, we must not expect all the details of poetic narrative to be reproduced in the artistic embodiment of the same theme; the points of difference, as well as the points of coincidence in treatment, are both alike instructive. The illustrations in this volume are not intended, as a rule, to help towards the realisation of the manner in which the play was put upon the stage; they are rather meant to supply materials for a comparison

between the poetic and the artistic treatment of the same subject. For, in the words of one who was himself a masterly exponent of the principles of Ancient Art,

If we desire to form a lively and true conception of the procedure of an ancient Tragedy upon the stage, we must first divest ourselves entirely of those ideas of the characters in Grecian Mythology, which we derive from ancient works of art, and which from natural causes continually haunt our imagination. There is not the least comparison to be drawn between the *scenic* and the *plastic* costume of the ancient Gods and Heroes; for, as the statements of the old Grammarians and ancient works of art (especially the mosaics in the Vatican) sufficiently prove, there was but one general *στολή*, or costume for Tragedy. This was nothing more than an improvement on the gay and brilliant apparel worn in the procession at the Dionysian Festivals, and but slight alterations were needed to adapt it to the different dramatic characters¹.

The only work of art at present known to us which has for its subject the *theatrical* representation of the legend of Pentheus, is a design on the back of a bronze mirror in the Collegio Romano at Rome. The scenes were perhaps taken from a lost Latin play which agreed with the *Xantriae* of Aeschylus in representing the Maenads attacking Pentheus with flaming torches, differing in this respect from the treatment of the same subject in the *Bacchae*. This interesting, though somewhat inartistic design, is copied on p. lxxxviii, and described on p. cxxviii.

¹ K. O. Müller on the *Eumenides* p. 63.

DESCRIPTION OF THE WOODCUTS.

Frontispiece.

A RELIEF encircling a marble vase, little more than three feet high, of an elegant oval form, with upright massive handles, found in the villa of Antoninus Pius at Lanuvium. The relief represents a scene of Bacchic revelry, in sculptured forms of exquisite workmanship. Beginning from the left, the first group of two consists of a Maenad wearing a *tunica talaris* (χιτών ποδήρης), over which falls a ἡμιδιπλοῖδιον (Ar. *Eccl.* 318); she is looking towards a Satyr who is approaching her with a *thyrsus* in his right hand, and the skin of a panther, falling in ample folds, knotted over his left shoulder. The second group is a male Bacchanal, holding an inverted torch in his right hand, and with his left resting on the shoulders of a Maenad looking towards him, clad in loose flowing garments. Next follows a group of three, a bearded Satyr with a panther crouching at his feet, a panther's skin resting on his left arm, his right arm raised, and his whole attitude suggestive of the description in l. 148, 'challenging his errant comrades to running and to dancing, and making them bound again with his revel-shouts.' On either side of him is a Maenad, in a light semi-transparent garment; they are looking towards one another as they dance, the one on the right holding aloft a knife, the one on the left grasping in her left hand part of a dismembered kid, as is clearly seen in the original relief, just as in the cuts on pp. 86 and 238. The last group is composed of a youthful form clad in a short *chiton* with a panther's skin fastened over his left shoulder, and wearing hunting-boots (ἀρβυλίδες); this figure slightly resembles the second in the relief on p. xciv, and the huntress Maenad or Fury on p. 69. He rests his right hand on a bearded Satyr, slightly intoxicated, and holding a *pedum* in

his left hand. The last group closes with the goat-legged Pan, with his right arm vehemently extended and with his left carrying an *amphora* of wine, one of the handles of which appears in the woodcut on the extreme left where the design round the vase is continued.—*Official Guide to the Graeco-Roman Sculptures in the B. M.* Part II no. (55).

The cut is reduced from an engraving in Combe's *British Museum Marbles*, part I, plate vii. There is a somewhat roughly executed copy on a smaller scale in Ellis' *Townley Gallery* II p. 210.

Vignette.

HEAD OF BACCHANTE. A fillet may be seen passing across the brow, a crown of ivy, or of some variety of *smilax*, resting on the hair, and a fawnskin hanging just below the neck. The woodcut is enlarged by one-third from a cast of a sard in the gem-cabinet of the British Museum¹; but it appears impossible, in any representation on a flat surface, however excellent, to do perfect justice to the exquisitely rounded softness and delicacy of the design. Another copy, by a remarkably skilful artist, Utting, shewing perhaps in a still greater degree the extreme difficulty of the task, may be seen in Munro and King's *Horace* Od. III 25; where Mr King, who under the head of 'Bacchic subjects' elsewhere describes the original as 'a gem regarded as the first in this class' (*Antique Gems and Rings* II 56), remarks that 'the face has not by any means the regular beauty of the conventional Maenad-type, but has all the appearance of a portrait from the life.' It is sometimes called an Ariadne, but Mr King suggests that it may either represent some effeminate youth disguised as a Maenad, or some dissolute prince like Ptolemy Philopator (King of Egypt from B.C. 222 to 205), who according to Plutarch, *Cleomenes* § 33, οὕτω διέφθαρτο τὴν ψυχὴν ... ὥστε, ὅποτε νῆφοι μάλιστα καὶ σπουδαιότατος αὐτοῦ γένοιτο, τελετὰς τελεῖν καὶ τύμπανον ἔχων ἐν τοῖς βασιλείοις ἀγείρειν (*ib.* § 36, μητραγύρτου βασιλεως σχολὴν ἀναμένων, ὅταν πρῶτον ἀποθῇται τὸ τύμπανον καὶ καταπαύσῃ τὸν θῖασον). 'This gem, a noble specimen of Greek art in its full maturity, was found,' he adds, 'in

¹ No. 1066.

Sicily, and presented by the Municipality of Palermo to the Austrian general, Count Salis. It was afterwards bought by Count Wiczay for 300 gold ducats, and passed through the Pulskey cabinet (which was sold in 1868) into Castellani's hands and thence into the British Museum.

Introduction § 1, p. ix.

THE BIRTH OF DIONYSUS; from a bas-relief in the Vatican. To the left, seated on a rock, is Zeus, a bearded figure with the head bent slightly forward, with a fillet resting on his hair, and with the folds of his mantle passing over from his left shoulder and completely covering his right leg. The left arm is resting against a staff, and the right is pressed down on the rock. From his left leg a vigorous babe, the infant Dionysus, with a band encircling his hair, is leaping upward to the light, while Hermes, who is ready to receive him *πήχῃ κολπῶθέντι* (Nonnus 9, 17), is leaning forward in a graceful attitude with a panther's skin falling over his hands, a scarf or *chlamys* thrown over his shoulder, a *petasus* on his head, and sandals (faintly indicated) on his feet. Hermes carrying the infant Dionysus is found on reliefs (Müller-Wieseler II 395, 396), once supposed to be copied from the masterpiece of Praxiteles which Pausanias saw at Olympia (v 17 § 1), but the discovery of this very work during the excavations in 1878 disproves this supposition. The figure next to Hermes with the open palm, is almost certainly the goddess of childbirth, Eileithyia (Pausanias VII 23 § 6, *Εἰλειθυία ἐς ἄκρους ἐκ κεφαλῆς τοὺς πόδας ὑφάσματι κεκάλυπται λεπτῷ... καὶ ταῖς χερσὶ τῇ μὲν εἰς εὐθὺ ἐκτέταται, τῇ δὲ ἀνέχει δᾶδα*). The next is hard to identify; Persephone is suggested by Visconti, but it is more probably either Themis or one of the nymphs who nursed the infant god. The last, with the ears of corn in her hand, is obviously the 'counterpart' of Dionysus, Demeter (l. 275 ff.).

It may be interesting to add that among the reliefs, extending along the front of the stage in the theatre of Dionysus at Athens, which were brought to light not many years ago, is one representing the birth of the god; the attitude of Zeus is similar

to that in our relief, but it is reversed, being turned to the left instead of to the right; his left hand is resting as here on a block of stone, and his right is extended; Hermes is holding the babe on his arm; and two of the three remaining figures are bearing shields, the Corybantes or Curetes of l. 120, 125 (*Annali dell' Istituto* 1870, vol. 42, p. 97—106, *Mon.* IX tav. 16)¹. The same subject was treated with far less dignity of style in a painting by a pupil of Apelles, Ctesilochus, *Iove Liberum parturiente depicto mitrato et muliebriter ingemescente inter obstetricia dearum* (Plin. *N. H.* XXXV § 140). We have a vase of the finest style in the British Museum, no. 724, representing his birth from the thigh of Zeus, who seated on an altar, holds the new-born and long-haired infant in his arms. The woodcut is reduced from Visconti's *Musée Pie Clémentin* IV, t. 19.

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FROM A VASE-PAINTING IN THE MUSEO NAZIONALE AT NAPLES (vase-room IV, no. 2419). On the side of the vase which is here copied, we have four Bacchantes hastening to join in the worship of Dionysus, who is represented, on the other side, in the form described below. All of them are wreathed with leaves of ivy or vine, and are wearing a light head-dress. The first, who is playing the double flute, is robed in a long *chiton* falling to her feet in varied folds and covered with a woollen mantle which leaves the right shoulder and breast free. The second carries in her right a *thyrsus* with a leafy top, and a small branch still unstripped from its stem; in her left is a flaming torch held downwards; she wears a girdled double *chiton*; over her is the name ΘΑΛΕΙΑ. The third, whose head is turned away from the two former, wears a *nebris* over her *chiton* and is beating a *tympānum*; she is named ΧΟΡΕΙΑ (a name mentioned, as it happens, by Pausanias, II 20 § 3, as that of a Maenad who accompanied Dionysus in an expedition against Perseus, and whose tomb the traveller saw near an ancient temple of Τύχη at Argos, at the spot where she was buried apart from the rest of the Maenads slain in battle). The fourth figure, with her head tossed back, has a budding *thyrsus* in her left, while her right is wrapped in the ample folds of the mantle which partly covers her *chiton*.

¹ See Plate in *Papers of American School of Classical Studies at Athens*, i 137.

On the other side of the vase, which is not given here, but may be seen in Müller-Wieseler II xlvii 583 and elsewhere, there is an idol of the bearded Dionysus, decked out with sprays of ivy and laurel, like the figure of the god at Phigalia (Pausan. VIII 39 § 4), or the boy Bacchus of the Homeric Hymn, *κισσῶ καὶ δάφνῃ πεπυκασμένος*. He has no arms; his *chiton* is bespangled with stars; and his head crowned by a *modius* with seven small pyramids; to the right and left of the head, resting on the shoulders, are two oval objects possibly meant for cymbals; on a light table in front are two large vessels (*hydriae*), and between them a small *cantharus*, a loose ribband and some small white fruits. Beneath the table, laurels are growing up beside the stock of wood on which the idol is set. On each side of the central stock are two female figures; all the four are crowned with ivy or vine-leaves; the one to the extreme left, who holds a thyrsus over her head and a reversed torch in her right, wears a double *chiton* and a *nebris* with a girdle over the latter. The next, whose *nebris* is hanging loosely over her long *chiton* and whose hair is streaming down her back, is dipping a ladle into one of the large vessels on the table, from which she is about to pour into a small two-handled cup or *scyphos* in her left: over her is the name ΔΙΩΝΗ. The next is a female described by the word ΜΑΙΝΑΣ, clad in *chiton* and *nebris*, beating the *tympanum*, and looking away from the idol towards the next figure in the design, who is tossing her head back, and holding a partly inverted torch in the one hand and an upright one in the other; this last figure wears a Doric double *chiton*.

The vase, which is a *Stamnos* with red figures on a black ground, was found at Nocera de' Pagani. It is characterized by Otto Jahn as one of the most beautiful vases now extant and as an example of the finest and freest style of art (*Vasensammlung in der Pinakothek zu München*, lii, xciii); and by Heydemann, as fine beyond all description, and as a design of surpassing beauty that deserves the highest admiration (*die Vasensammlungen des Museo Nazionale zu Neapel*).

The form of Bacchic worship which it represents has been variously interpreted. An attempt was made, by Panofka, to

prove that the women were the *Thyiades* of Delphi holding the *Herois*-festival on Parnassus and worshipping Dionysus *περικιώνιος* or *στῆλος*; but his conclusions involve a series of fanciful assumptions that do not carry conviction with them. It was also discussed by C. Bötticher in his monograph on Greek tree-worship (*Baumkultus* p. 103, 229), and is referred by him with much probability to the ancient country-festivals of Dionysus *δενδρίτης*. Lastly, it was suggested by Jahn that it represents the ceremony of the Anthesteria called the *ἱερὸς γάμος*, which was celebrated by women, and he conjectures that the women may have had a special custom of tasting the new wine corresponding to the men's festival of the *χόες* on the second day of the Anthesteria (*Annali dell' Istituto* 1862, p. 71). He arrives at this conclusion by comparing with this vase several of similar but in some respects simpler and far less artistic design, two of which may be seen in the British Museum (*Third Vase Room* no. E 140 and E 153). A comparison with those ruder examples would seem to shew that, in this incomparable work, the artist has intended to idealise one of the Dionysiac ceremonials of real life by ascribing to the women of Attica the names and attributes and the ecstatic enthusiasm of the Maenads of Greek mythology; and the contrast between the rude simplicity of the central idol and the artistic beauty of the surrounding worshippers indicates that in the present instance he was consciously blending a scene of actual life with an imaginative representation appropriate to the domain of mythology and art (Rapp, in *Rheinisches Museum* 1872 p. 585).

The figures in the woodcut are taken from Panofka's *Dionysos und Thyaden*, plate I, 2; the border below is added from a copy in Gargiulo's *Recueil* 1875, pl. 163; in the lettering, the two forms of *epsilon*, which are not distinguished in previous copies, are here discriminated on the authority of a friend who, on a recent visit to Naples, kindly examined the letters at my request.

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MASK OF DIONYSUS BETWEEN THOSE OF A SATYR AND A SILENUS. The head of Dionysus is decked with ivy leaves and ribbands; above the brow a fillet binds the hair, which falls in spiral curls over the forehead and down the cheeks (*γένυν παρ' αὐτὴν κεχύμενος*, l. 456). Between this and the bald head of Silenus on the right, which is crowned with vine-leaves, is a *thyrsus* bound with ribbands; on the other side, near the head of the Satyr, which presents no peculiarity, is a Pan-pipe or *syrinx* (l. 952), hanging from a *pedum*. The original is a small terra-cotta mural relief (of one foot seven inches, by six inches) in the 'Etruscan Saloon' of the British Museum, wall-case 14. The greater part of the mural terra-cottas of this type are probably the work of Greek artists living about the close of the Roman Republic (*General Guide*, p. 212).

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THE MASKS OF COMEDY AND TRAGEDY CONTRASTED. In both cases the mouth is wide open (the *hiatus* referred to in Juvenal III 173 and Persius v 3); in the former, the face, especially the mouth, is grotesquely distorted; in the latter, the lips are slightly parted, and the profile and general expression is appropriate to a serene and dignified composure. The comic mask bears a thick wreath, formed (it has been suggested) of the flowers of the *narthex* sacred to Dionysus, the god of the drama; but this is hardly borne out by the passage quoted for it: Virg. *Ecl.* x 25, *venit et agresti capitis Silvanus honore, florentes ferulas et grandia lilia quassans*. The original is a bas-relief in the British Museum, $9\frac{1}{2} \times 8\frac{1}{2}$ inches; the woodcut is reduced from the large engraving which forms the vignette of the Museum Marbles, part II. *Guide to the Graeco-Roman Sculptures*, part II no. (132).

Page lxxii.

BUST OF A YOUTHFUL FAUN. The *nebris* is slung over his right shoulder, and ivy-leaves are gracefully intermingled with

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the curls of his hair. The features are those of 'a handsome rustic boy.' The face, as well as the shoulder, is suggestive of violent effort, blended however with the half-amused air of one who is engaged in a *káparos eúkáparos*. It indicates that the bust belongs to a figure of a Faun in the favourite attitude of supporting a less steady companion. The original is a sard formerly in the cabinet of Mr King, who characterizes it as a 'fine Greek work' (*Antique Gems and Rings*, xxix. 1, and *Horace*, Od. III 18 B).

Page lxxxviii.

SCENES FROM THE TRAGEDY OF PENTHEUS ON A BRONZE MIRROR IN THE COLLEGIO ROMANO. A bronze plate five inches in diameter, bounded by a rim ornamented with wavy lines, is filled with three rows of figures ranging across the plate. The costume of all the figures, the long *chiton* falling in ample folds to the feet, the girdle sitting high on the breast, the upper garment either resting on the shoulders or floating in the air, the *ōykos* on the head, and the *cothurnus* on the feet wherever they are visible ;—all this clearly indicates a series of scenes from a tragedy. The upper row contains four figures, Pentheus with his right arm thrust forward in act to strike, and with his left grasping the arm of one whose hands are tied behind his back and who turns away from the king. This figure, which has a somewhat girlish aspect, must be identified as Dionysus in disguise, wearing a peculiar headdress with loose folds (meant perhaps for curls) falling down the cheeks. To the right of this pair is a figure of gloomy aspect, with a thin staff, or sceptre, in his hand, probably intended for Cadmus. To the left, another holding between the two hands something like a roll or muff. The two extremities of this row of figures are closed by a curious instrument resembling a square table, on which rests a round object with five prominent knobs radiating from its upper part, while some wavy lines are issuing from the foot of the table ; these instruments are probably some kind of musical contrivance, possibly water-organs. The antiquity of the design is doubted by Dierks, *De tragicorum histrionum habitu*, 1883.

In the middle row, we have five figures, four of them armed with torches, crowding round a form intended for Pentheus, whose garb has nothing to distinguish it from that of the women in the same scene. He is helplessly stretching out his arms towards his tormentors.

The third and lowest row represents a figure kneeling on one knee and holding a pair of torches : to the right is another with its back to the former, and with the face hidden by the hand. The kneeling figure is partly supported by another approaching it from behind, and to the left of this is another figure which is somewhat faintly indicated. The kneeling figure is probably Agave, at the moment of her becoming conscious of her deed of horror ; the figure with the face hidden is probably Cadmus. To the extreme right and left are two stands, and on each of them two masks are set up side by side. The style of these masks, as well as that of the water-organs, has suggested the conclusion that the work belongs to late Roman times and that the scenes represented belong to the Roman theatre (Wieseler's *Theatergeb.* p. 99, quoted by Wecklein). The plate is the subject of an article by Otto Jahn in the *Archäologische Zeitung* XXV 1867 taf. CCXXV i no. 225, and a dissertation by B. Arnold, *Festgruss der Philologischen Gesellschaft zu Würzburg an die XXVI. Versammlung deutschen Philologen u. Schulmänner*, Würzburg 1868, pp. 142—157, where a careful lithograph of the original is given. For the loan of a copy of this pamphlet—Jahn's own copy as it happens—I am indebted to the kindness of Prof. Michaelis. The woodcut here given is reduced by one-third of the diameter of the original, and the ornamental border of the rim has been omitted.

Page xciv.

THE DEATH OF PENTHEUS ; a bas-relief on a sarcophagus in the court of the Giustiniani Palace in Rome. At the extreme left is a female form, fully draped, seated in a sorrowful posture, leaning her head on one side and resting it on her right arm ; her left arm is bent over her head ; from near her left hand a

stream of water is issuing. This stream, as well as the serpent coiled about her body, indicates a water-nymph (R. Rochette *Mon. Inéd.* p. 22) lamenting the death of Pentheus. A fountain-nymph girt with a snake is found on coins of Larissa and also on a fine vase referring to the legend of Cadmus (*ib.* 4). She may be identified either as the nymph of the fountain in that part of Cithaeron where both Actaeon and Pentheus were torn asunder (l. 1285, Philostr. *im.* I 14; so Wieseler), or more probably, the nymph Dirce (l. 519, Nonnus 44, 10; so Jahn). The epithet *δρακοντρόφος* is given to Dirce by Nonnus, 4, 356 and 46, 142. The next figure has a short *chiton* reaching nearly to the knee, and a *nebris* which is thrown across half of her chest and bound by a girdle; her hair falls loosely over her shoulders; a light scarf floats in the air, as it passes from one arm to the other; the boots and the garb in general are suggestive of a huntress which may be identified as an Erinys (Böttiger *Furienn.* p. 81, and K. Dilthey quoted on page cxlv). Similarly in a bas-relief representing the death of Lycurgus (Müller-Wieseler II 441) we have the figure of a huntress (with apparently a scourge in one hand and a torch in the other).—In the central group is Pentheus, who is lightly clad in a *chlamys*, and is sitting helplessly on the ground, clasping a tree with his right arm. His left leg is seized by a panther, one of the animals sacred to Dionysus, which is elsewhere to be seen attacking Lycurgus (Müller-Wieseler II 441, also on a mosaic from Herculaneum in the Naples Museum, and on a vase from Canosa, now in Munich, no. 853 in Jahn's *Vasensammlung*). In Oppian, we have a legend describing the god transforming his nurses into panthers and Pentheus into a bull whom they rend in pieces (*Cyneg.* III 78, IV 230); and his fondness for the animal is referred to by Philostratus (*im.* I 19, *φιλία δὲ Διονύσῳ πρὸς τὸ ζῷον, ἐπειδὴν θερμότατον τῶν ζῴων ἐστὶ καὶ πηδᾷ κούφα καὶ ἴσα εὐάδι*). One of the women, who may be identified as Ino (l. 1125—9), is endeavouring to wrench off his right leg, and another, Agave, his left arm; the latter is somewhat awkwardly planting her right foot upon his neck. A third, immediately behind Pentheus, is falling on his head, while a fourth is hastening to

join in the fray (Αὐτονόη τ' ὄχλος τε πᾶς ἐπέιχε Βακχῶν). To the right of this group are a pair of Centaurs, beings which often appear in the train of Dionysus (Müller *Ancient Art* § 389, Jahn's *Pentheus* note 48), one of whom is playing the double flute, while the other, whose body is wreathed with leaves, is striking the lyre. To the extreme right is a man with his right arm bent over his head, who is by some identified as a satyr (ἀποσκοπεύων), but in the absence of any distinctive satyric attributes it has been suggested that it is intended for Dionysus himself, who is often represented with his arm over his head, as here: so Michaelis, who however admits that as the marble is much damaged, it is uncertain whether it may not, after all, be one of his attendants. If so, it may be presumed that Dionysus, if he appeared at all, was riding in a chariot drawn by the Centaurs whose figures are still preserved in the relief.

The original was first published in the *Galeria Giustiniana* T. I, plate 104, a tracing of which, from the copy in the Fitzwilliam Library, has been put at my service by the kindness of Professor Colvin. The engraving is on a large scale, but is wrongly reversed, and the same mistake runs through all the smaller reproductions (e.g. the elegant copies in Millin's *Gal. Myth.* LIII 235, in Jahn's *Pentheus* III a, in Wordsworth's *Greece* p. 262, and Milman's *Bacchanals* p. 162). It was first given correctly, after an original drawing, in Müller-Wieseler II 437. But even this is not perfectly accurate, as is shewn by Michaelis, who wrote a short article on it in the *Bulletino dell' Istituto* 1858 p. 170: he has in a most obliging manner sent me several corrections from his own drawing, which have happily enabled me to supply, to use his own language, 'a more trustworthy reproduction than any hitherto published.' Thanks to his corrections, we can now see (1) the *nebris* on the second figure which had previously been disregarded; (2) the trunk of the tree from which Pentheus has fallen, whereas the earlier copies give us either unintelligible folds of drapery or altogether shirk the details in this part of the design; and lastly, the position of the right leg, thrust against the neck of Pentheus, though this perhaps is still susceptible of a better rendering. Michaelis, in

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the article above mentioned, compares our relief with a fragment of a similar design on a sarcophagus in the Chigi park at Ariccia, where the Fury, as here, has a *nebris*, but the tree is larger and the figure corresponding to Ino is kneeling on both knees, and not on one only.

When the original is represented unreversed, we see still more clearly (what Jahn observed even in an incorrect copy) the identity of the general design with the relief in the Campo Santo engraved opposite page cxiii, though the number of figures included there is smaller. All these points of identity, combined with slight diversity, point to an original which is now lost, some famous masterpiece which appears to have been often copied.

Page. clv.

MASK OF SILENUS AND DIONYSUS COMBINED. The original is a red jasper found in May, 1879, by the Rev. Thomas Crowther-Tatham, at Binchester, the ancient *Vinovium*, S. of the Roman wall. With reference to the combinations of masks in gems, it is remarked by Mr King, in his *Handbook of Engraved Gems*, p. 86, that 'the special stone for all such subjects is the red jasper; its colour caused it to be almost exclusively dedicated to the purpose, being that sacred to Bacchus, the "rosy god," whose statues were regularly painted with vermilion, as Pausanias informs us.' This gem, together with all the other antiquities discovered at Binchester, has recently found a permanent home in the University of Durham, owing to the liberality of John Proud, Esq., of Bishop Auckland. It is here figured and described for the first time. For bringing it to my notice, and thus enabling me to publish it in these pages, I am indebted to the kindness of the Rev. S. S. Lewis, F.S.A. The woodcut is enlarged to twice the scale of the original.

On Page I of text, Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρί, line 3.

THE DEATH OF SEMELE: from an antique paste in the Berlin Museum. Zeus is here seen 'descending in all his glory, amidst a shower of thunderbolts, upon Semele, who falls life-

less before the insupportable brightness of his advent. The god is represented with wings, that most natural expression of the idea of omnipresence.....Winckelmann (*Pierres Gravées de Stosch*, p. 54) terms this design the perfection of Etruscan art; remarking that "it would be difficult in any work, of any period, to find the drapery so delicately rendered" (from Mr King's description in King and Munro's *Horace*, Od. IV xi A). The winged figure was once supposed to represent *Θάνατος* (Raoul Rochette, *monumens inédits*, p. 218); it is also discussed by Panofka who fancifully calls it *ἀγαθὸς θεὸς βορρῶν* (*Dionysos und die Thyaden*, p. 377). A cast of this gem, as well as of the *Bacchante* on p. 5, and *Cadmus slaying the serpent* on p. 138, is included in the set of '50 Gemmen-Abdrücke der Königlichen Sammlung zu Berlin,' which may be purchased at the Berlin Museum (for 4 *thalers*). The woodcut is borrowed, by permission, from King's *Antique Gems and Rings* I p. 483. It is enlarged to twice the scale of the original.

Page 5.

HEAD OF A MAENAD; from a red jasper in the gem-cabinet of the Berlin Museum. The band across the forehead and the ivy-crown may be noticed here as in the vignette; we further see the bacchanal's wand or *thyrsus*, bearing on its top what looks like a bunch of berries, but is possibly only intended for a fir cone; part of the hair falls in loose and flowing tresses, here and there in the form of curls resembling the serpents which were fancifully represented as twining themselves about the heads of the votaries of Dionysus, as may be seen in a subsequent illustration (on p. 7). The rapt expression and the parted lips finely indicate the wild inspiration of the Bacchante. Mr King characterizes it as 'the most beautiful embodiment of the idea ever produced by the glyptic art' (*Horace Carm.* II xix A). A smaller copy is reproduced in Müller's *Denkmäler* II 560; but a comparison with a cast from Berlin now before me shews it to be less vigorous and even less accurate than the woodcut here given. The latter is borrowed from King's *Antique Gems and Rings* (Plate XXVIII 3). Tölken (III 1062) calls it an *achatonyx*.

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Page 7, δρακόντων στέφανους, lines 101—103.

MAENAD WITH A SERPENT TWINED ABOUT HER HAIR. In her right, she carries a *thyrsus* partly swathed with ivy ; in her left, she holds up a live lynx, which she has caught by the hind leg. She is clad in a long *chiton* falling in fine folds, over this is a light mantle with a dark border, while the skin of a panther is clasped across her chest. From a vase-painting, reduced to the scale of two-thirds of the copy in Müller-Wieseler's *Denkmäler der Alten Kunst* II XLV 573 (taken from *Abhandlungen der philol.-philos. Cl. der K. Bayer. Akad.* IV, 1, München 1844, taf. iv ; Thiersch, *ibid.* p. 80)¹. The original design fills the centre of a shallow circular drinking-vessel, or *cylix*, in the Pinakothek at Munich. It belongs to the 'strong style' of vase-painting ; on the outside are Dionysiac subjects in red figures on black ground, while the internal design, here copied, is an excellent example of monochrome, drawn with much care and finish, and coloured with various shades of brown on a white ground (no. 332 in Jahn's *Beschreibung*). The vague expression of the face, and the fixed and stony smile, remind one of the archaic forms of the plastic art, and these traits, combined with the slight sinking of the head, serve to heighten the effect of the inspired enthusiasm here represented (Rapp, *Rhein. Mus.* 1872, p. 565). Among the figures outside the vase is a Maenad, round whose arm is coiled a snake, with which she is scaring off a rude Satyr ; and on eight other vases in the same collection (two with black figures, and the rest with red) Maenads appear with snakes, in their hands or around their arms. Similarly on a relief figured in Welcker's *Alte Denkm.* taf. v 9 (*ib.* p. 572). In the British Museum Vase Catalogue, no. 815, we have a Bacchic *thiasos* which includes a dancing Maenad, whose hair is wreathed with a snake with forked tongue ; and another Maenad holding a snake in both hands : in no. 816, Dionysus himself is bounding along, brandishing in his right hand a speckled snake.

Page 22, line 370.

MASK FOR A BACCHANTE, in front face, from a very beautifully executed gem (black agate) in Prof. Story-Maskelyne's

¹ There is a coloured copy in Baumeister's *Denkmäler*, fig. 928.

collection; enlarged to twice the scale of the original. The hair, which is bound with ivy, is tied up into a knot, and a double band passes across it, above the forehead; from near the ears, on both sides, hang two strings of large beads, 'which appendage from its constant attachment to similar masks, probably consisted of hollow spheres of metal, and formed the *crepundia* that sounded like bells with every movement of the head' (King on Horace *Epist.* I xx B). The open mouth and the expression of horror in the features may allow of its being used to illustrate the awe-struck and indignant protest of the chorus against the impious language of Pentheus. The engraving is borrowed from King's *Antique Gems and Rings*, Plate XXXI 8.

Page 26, lines 453—9.

HEAD OF YOUTHFUL DIONYSUS; from a marble bust in the Capitoline Museum in Rome. This beautiful head was formerly identified as that of Leucothea, or Ariadne. The characteristic fillet may be clearly seen; the ivy-wreath, which is much damaged in the original, is more faintly indicated, as also the very slightly protuberant horns [?] which first led to its identification as a head of Dionysus, Meyer, *Propyläen* II i 63, and in Winckelmann's *Werken* IV 307, n. 367, *Geschichte der Kunst* I p. 301, II p. 243, n. 314 (from Müller-Wieseler's *Denkmäler* II xxxiii 375). The flowing curls exactly correspond to the poet's description in ll. 453—9, esp. l. 455, *πλόκαμος ταναὸς...γένων παρ' αὐτὴν κεχυμένος, πόθου πλέως*, the *ἀβρὸς βόστρυχος* of l. 493; while the feminine expression of countenance recalls the *θηλυμορφος ξένος* of l. 353. In the account of the transformations of Dionysus in the Homeric Hymn vii 3, it is in this youthful form that he first appears, *ἐφάνη...νηνίη ἀνδρὶ ἐοικώς, πρωθήβη· καλαὶ δὲ περισσεῖοντο ἔθειραι κνάνεαι*.

Page 34; *εὐπποῦν χάραν*, 574.

COIN OF ARCHELAUS I, KING OF MACEDONIA, B.C. 413—399. The metal is silver of the Persic standard. On the obverse, riding a horse, prancing towards the left, is a horseman,

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wearing the *kausia* and *chlamys*, and carrying two spears, *bina manu lato crispans hastilia ferro*; the border is plain. On the reverse is an incuse square, within which is a linear square enclosing the inscription A PX EA AO, in the middle of which is the fore part of a goat turned to the right, kneeling on one knee and looking back. There are earlier Macedonian coins, of the time of Alexander I and Perdiccas II, with a horseman advancing with two spears, or a horse alone, or the head and fore-legs of a prancing horse, on the obverse; and on the reverse, the head or forepart of a goat; the goat kneeling on one knee and looking back may also be seen in a coin of Aegae struck by Alexander I (B.C. *circa* 500—480). The horse on the coin of Archelaus now before us is, however, executed with greater spirit than that on the earlier coinage, and the prancing attitude of the fore-legs in this later design has led to the spear-heads being slightly deflected upwards.

The horseman illustrates the complimentary reference to the dominion of Archelaus as a 'land of noble steeds'; and the goat with reverted head, in the act of lying down, refers to the legend of Caranus, founder of the Argive dynasty in Macedonia, who was led to the place where he fixed his government by following a flock of goats, in accordance with an oracle commanding him 'to seek an empire by the guidance of goats' Hyginus *fab.* 219; Dio Chrys. *Or.* IV p. 70 (163), ἡ οὐκ αἰπόλος ἦν ὁ Ἀρχέλαος καὶ ἦλθεν εἰς Μακεδονίαν αἰγας ἐλαύνων; πότερον οὖν ἐν πορφύρᾳ μᾶλλον ἢ ἐν διφθέρᾳ εἶη τοῦτο ποιεῖν; The place was, according to the legend, named Aegae in commemoration of the event; and the goat's head thus became 'the badge of the royal house of Macedon, and the *type parlant* of their citadel.' The engraving is taken from a cast of a coin in the British Museum; another engraving of the same coin is given in the British Museum Catalogue of Greek Coins, *Macedonia* &c., 1879, p. 163 (cf. *ib.* p. xx, p. 37 and pp. 158 ff.; also Leake's *Numismata Hellenika* p. 1). In the above catalogue it is stated that 'none of the coins attributed to Aegae are probably much earlier than the accession of Alexander I (B.C. 498),' while the coins of Aegae itself *with goat types* are 'all probably anterior

to B.C. 480.' Its author, Mr Barclay V. Head, has been good enough to inform me that he 'does not think there is any numismatic evidence as to the date of the removal of the seat of government from Aegae to Pella, unless the fact that the goat appears as a coin-type for the last time under Archelaus I may be considered as such.'

Page 41, lines 683—8.

SLEEPING BACCHANTE; in the Museum of the Vatican. The serpent, here twined about the right arm, is a frequent Dionysiac emblem, and it is this that enables us to identify the nymph as a Bacchante (cf. note on l. 100, p. 108—9). The figure is sometimes supposed to represent the nymph of a fountain; it has even been fancifully identified as Olympias, mother of Alexander the Great, in consequence of the story told by Plutarch (*Alex.* 2, quoted on p. 108); but it is probably a sepulchral monument, in which the person commemorated is represented under the form of a sleeping Bacchante. The serpent may also be seen in the bosom of a sleeping nymph with one arm resting on an urn lying on its side, and with the other held above the head, in the attitude of the so-called *Cleopatra* or *Ariadne* of the same collection; also on another nymph figured in the *Statues de Dresde* no. 116, which like the one here engraved has no urn. It is doubtless intended to guard the maiden's slumbers, just as described in the *Dionysiaca* of Nonnus XIV 363—6:

καί τις ὄφιν τριέλικτον ἀπήμονι δῆσατο κόλπῳ,
ἐνδόμυχον ζωστήρα κεχηνότα γείτονι μηρῷ,
μείλιχα συρίζοντα, φιλακρήτοιο δὲ κούρης
ὑπναλέης ἄγρυπνον ὀπιτευτήρα κορείης.

The original is of marble, about life size, and is placed near the *Gabinetto del Laocoonte* (no. 73). The engraving here given is reduced from the copy in E. Q. Visconti's description of the *Museo Pio-Clementino, Oeuvres*, ed. 1819, III plate xliii (pp. 205—211 and p. 279), whence it is also borrowed in Millin's *Galerie Mythologique* LVI no. 325, and Clarac's *Musée de Sculpture* IV no. 1668, plate 703.

MAENAD SUCKLING A PANTHER'S CUB; from a Cameo in the 'Marlborough Collection.' The Maenad is represented reclining before the entrance of a rocky den, with her left arm inclined above her head, with her right resting on a wicker-basket, the *cista mystica*, and with a graceful bend of the back which is a favourite attitude in ancient gems (see references in Müller's *Ancient Art* § 388. 4). To the left, a Satyr looks on, playing with the tail of the cub, with his left hand leaning on a *pedum*, and his left leg, which is partly covered by a panther's skin, resting on a rock. To the right, is a second Maenad, with her left hand holding a *tympānum* on her knee, and with her right grasping a veil that flutters in the air. On the ground lie another *tympānum*, a pair of cymbals, and an over-turned *cantharus*. In the 'Marlborough Catalogue' no. 226, Professor Maskelyne describes the gem as follows: 'A bacchanal subject. A cameo antique in character, wrought in a beautiful porcelain white upper stratum of a sardonyx, with a yellow layer. The moulding of the limbs and form of the Maenad in the foreground, is extraordinarily delicate, and the attitudes of the remaining figures, viz. a Satyr teasing a panther, and a second Maenad, who is at hand to beat the tambourine, are artistically drawn. A reserved rim surrounds the design which is set in an enameled border of tulips and other flowers' [not engraved]. 'The *technique* of this gem resembles the cinque-cento works, but the details betray more of the errors in archaeology so characteristic of a non-critical age; and the work is therefore probably by an ancient artist of a noble school.' The engraving which is enlarged to the scale of eight-sevenths of the original is copied from Müller-Wieseler's *Denkmäler* II xlvii 579, where it is reproduced from the rare work called *Gemmarum antiquarum delectus; ex praestantioribus descriptus, quae in Dactyliothecis Ducis Marlburgiensis conservantur*, fol. London, 1780 I pl. 50 [Cambridge Univ. Library Eb 18, 13]. The Marlborough collection, which was mainly formed by the third Duke in the latter part of last century, passed in 1875 into the hands of Mr Bromilow of Battlesden Park, Bedfordshire.

Page 55, lines 920—2

MARBLE HERMES-BUST OF HORNED DIONYSUS [?]; from the Vatican Museum (Bunsen's *Beschreibung* II 2, p. 282, no. 65). The head resembles that of a satyr; the hair, which is short and curly, is bound by a band or *μίτρα* with its loose ends, or *lemnisci*, falling in front of the shoulders. Above the brow, just in front of this band, two small horns may be seen sprouting from among the curls. It is these horns that tempt us to identify the head as that of Διόνυσος κερατοφύης. Compare the epithet *ταυρομέτωπος*, in Orphic hymn 45 (44); Athenaeus xi p. 476, and Tibullus II i 3, *Bacche veni dulcisque tuis e cornibus uva pendeat*, also Valerius Flaccus *Arg.* II 272, *nivea tumeant ut cornua mitra*; for other passages see note on l. 100.

On the horned Dionysus there is an interesting passage in Lessing's *Laokoon*, chap. viii. He is criticising Joseph Spence [Professor of Poetry at Oxford 1728—38], the author of the *Polymetis*, 'An Enquiry concerning the Agreement between the Works of the Roman Poets and the Remains of the Ancient Artists,' [ed. I, 1747]; Spence, he remarks, has the most curious conceptions about the relations between poetry and painting, holding as he does that, among the ancients, the poet never lost sight of the painter or the painter of the poet; and never thinking that 'poetry is the more comprehensive art, that beauties wait on its bidding, which painting would in vain attempt to attain'; and 'that it often has good reasons for preferring inartistic beauties to artistic.' Hence, 'the most trifling differences that he may observe between the ancient poets and artists involve him in an embarrassment, by which he is compelled to resort to the strangest expedients.'

For example, 'the ancient poets, for the most part, attributed horns to Bacchus. "Therefore it is surprising," says Spence, "that these horns are not more commonly seen upon his statues" (*Polymetis*, Dial. ix p. 129). He first lights on one reason, then on another, now the ignorance of antiquarians, now the smallness of the horns themselves, which he thinks might have been hidden under the grape-clusters and ivy-leaves

which were the constant head-dress of the god. He hovers around the true cause, without for a moment suspecting it. The horns of Bacchus were not natural horns, as were those of fauns and satyrs. They were an ornament of the brow, which he could put on, or lay aside, at his pleasure.

*Tibi cum sine cornibus adstas
Virgineum caput est,*

is Ovid's festive invocation of Bacchus (*Metamor.* lib. iv 19), so that he could shew himself without horns, and did so whenever he wished to appear in his girlish beauty, in which the artist would naturally represent him, and would therefore be compelled to avoid every addition which might produce a bad effect. Such an addition would these horns have been, which were fastened on the chaplet just as they are seen to be on a head in the Royal Cabinet of Berlin (*Begeri Thes. Brandenburg.* vol. iii p. 242). Such an addition was the chaplet itself, which concealed his beautiful forehead, and therefore occurs in the statues of Bacchus as rarely as the horns themselves; while the poets are as continually attributing it to him as its inventor. The horns and the chaplet furnished the poet with neat allusions to the actions and character of the god. To the artist, on the contrary, they were impediments, preventing the display of higher beauties; and if Bacchus, as I believe, obtained the name of *biformis*, *Δίμορφος*, for this very reason, viz. that he could manifest himself in beauty as well as in frightfulness, it is perfectly natural that the artists, from his two forms, should have selected that which best corresponded with the purpose of their art' (mainly from Beasley's trans., ed. 1879). See also chap. ix (with Blümner's notes, esp. p. 122).

Works of art representing the horned Dionysus, though far from common, are, however, less rare than was supposed to be the case when Lessing wrote his masterly essay (1766). Besides the small head of basalt to which he refers (copied in Montfaucon's *Ant.* i ii p. 157, and Hirt's *Bilderb.* 76, 2), now in the 'Old Museum' at Berlin, there is a small bust from Herculaneum in the Museum at Naples (*Bronz.* I, plate v), and a mosaic

published by la Causse, *antiche pitture*, plate xx. These examples are quoted by Visconti, *Musée Pie-Clémentin*, vi p. 59, where he also refers to a slightly mutilated bust, then at the Villa Albani, inaccurately restored as a 'youthful Hercules.' Further, on a bronze coin of Nicaea, a horned Dionysus (?), and a goddess, with a *modius* on her head and a *cornucopia* in her hand, are represented driving in a chariot drawn by centaurs (Creuzer's *Dionysus*, plate III 2, Müller-Wieseler II 377). There is also the coin of Bruttium figured in Eckhel's *numi anecdoti*, p. 41, tab. III 21, where a youthful form with two horns projecting from his brow (*delicata cornua e fronte turgentia*) is placing a crown on his head; and a silver coin of Boeotia with the ivy-crowned head of the bearded Dionysus with bull's horns on his brow (Pellerin's *Recueil de Médailles de peuples et de villes*, I p. 152, Pl. XXIV 8, quoted by Streber in the *Abhandlungen der Philosophisch-Philolog. Classe der Bayerischen Akad.* II 1837, p. 482). This last is copied in Müller-Wieseler II 378, and appears to correspond to the *staters* described in Head's *Coinage of Boeotia*, p. 36, and figured in Plate III 4 and 5, a comparison of which makes it probable that the alleged horns are only a projecting portion of the ivy-wreath. Some of the other examples of coins referred to by Streber and Mr R. Brown are open to the objection that the tauriform designs upon them are really intended as representations of river-gods—a subject which has recently been fully discussed by Professor Percy Gardner ('Greek River-Worship,' in *Trans. of the Royal Society of Literature*, vol. XI, part ii, N. S., 1876).

Among the many beautiful illustrations which accompany the same writer's interesting and valuable work on *The Types of Greek Coins*, 1883, may be noticed in Plate XIV, II, a very satisfactory example of the horned Dionysus on a coin of Seleucus I (B. C. 335—280).

Further, as an instance from another branch of art, we may draw attention to the remarkable bust of red marble figured in the *Archaeologische Zeitung*, 1851, taf. 33, p. 371, representing the head of a boy with a crown of grapes and vine-leaves and with a small bull's head tied on the back of his hair, just

above the neck. A head of Dionysus in the Louvre (*Bouillon Mus.* III 9) is also supposed to be an example of the 'horned Dionysus.' Lastly, in the gem-cabinet of the Berlin Museum we have an amethyst formerly in the Stosch collection representing a bearded head of Dionysus with a wild countenance and with the horns and ears of a bull (Tölken III 927). In the same collection we have two examples of the Dionysiac bull (Tölken III 1109, 1110); cf. *infra* p. cxlvi.

To the *literary* references to this type of Dionysus quoted on p. 107, may be added the fragment of Nicander's *ἐρεποιούμενα* preserved by Antoninus Liberalis, chap. x, *πρὸς δὲ ταῦτα χαλεπήνας ὁ Διόνυσος ἀντὶ κόρης ἐγένετο ταῦρος*, and Nonnus 6, 209, *Ζαγρεὺς εὐκέραος*; also Propertius IV 17, 19 *per te et tua cornua vivam virtutisque tuae, Bacche, poeta ferar*; see also the commentators on Horace *Od.* III 21, 182.

It is highly probable, as suggested to me by Professor Michaelis, that the bust engraved on p. 55 is a representation of a Satyr, and not a horned Dionysus; a conclusion which is supported by the general cast of countenance and the expression of the features. The subject of similar heads with horns in works of ancient art is elaborately discussed in Wieseler's *Commentatio de Pane et Paniscis atque Satyris cornutis, in operibus artium Graecarum Romanarumque repraesentatis*, Göttingen (Kästner) 1875, in which many works of art hitherto vaguely described as Satyrs are identified as different types of Pan. On p. 19 he throws out a hint which has some bearing on the bust with which we are now concerned: *videndum sintne quaedam capita quae vulgo assignantur Baccho iauriformi potius referenda ad unum ex Satyris. est haec res altioris indaginis de qua alio loco agendum erit accuratius*. The details of the subject are further pursued by the same writer in the Göttingen *Nachrichten* of 1875, pp. 433—478; and also by Furtwängler in the *Annali dell' Istituto di Corrispondenza Archeologica*, 1877, p. 208 ff.

But in spite of the Satyr-like expression of the face, the *taenia*, or ribband, falling down the shoulders, is sometimes regarded as in favour of the bust being identified as that of

Dionysus, such an adornment being unsuitable for a Satyr (A. W. Curtius, *Der Stier des Dionysos*, p. 20). This, however, must be regarded as doubtful. The fact is that, even although the earliest art may have represented Dionysus under the form of a bull, in the best period of art the bull became a mere attribute of the god, and the artistic taste as well as the anthropomorphic tendencies of the Greeks led them to shrink from giving undue prominence in the statues of Dionysus to this aspect of the god, although (as we have seen above) it is not unrepresented on gems and coins (cf. R. Brown's *Great Dionysiac Myth*, I p. 364, 374 ff., II 112 ff.).

The woodcut is copied from Müller-Wieseler II xxxiii 376, reduced from Visconti *u. s.*, VI 6, 1.

Page 58.

AGAVE IN BACCHIC FRENZY. She is represented dancing; the eyes are gazing upwards, the head is thrown violently back, with the hair wildly streaming from it. The feet and the left arm, which is strongly developed, are displayed to view; the drapery, flung about the rest of the figure and filling nearly the whole field of the design, is tossed about in complex folds which are rendered with a marvellous skill. In this respect it may be compared with the *Atalanta* in the gem-cabinet of the Berlin Museum (catalogue IV 170, figured in King's *Antique Gems and Rings* XLI A 3, and included in the collection of fifty casts already mentioned on p. cxxxiii).

The original is a cameo in *plasma*, formerly in the cabinet of Paulus Praun, patrician of Nuremberg, who died in 1616; and whose collection was ultimately inherited by Madame Martens-Schaafhausen of Bonn and sold by her heirs at Cologne in 1859. The woodcut, which is the actual size of the original, is borrowed from King's *Antique Gems and Rings* XXIX 3.

Page 61, line 1018.

DIONYSOS LEONTOMORPHOS[?]. A lion couchant, in the place of whose head and neck we have the head and the upper part of the body of a bearded man, with winged arms, one of which

grasps a myrtle-branch, while the other holds out at full length a Bacchic *crater*. A cast of this gem, taken from a fine sard in the Marquis De Salines' collection, appeared in the series known as Cades' *impronte gemmarie, centuria* III 52, published in 1829 and the following years, by the German Archeological Institute at Rome; in the descriptive letter-press to that series it is mentioned by Gerhard among the examples of Bacchic subjects and is identified, though with some reserve, as a representation of one of the transformations of Dionysus, (*creduto Bacco Leontomorfo ed alato, tiene nelle mani un ramoscello ed un vaso bacchico; la sua testa è calva e di carattere silenico. Corniola molto brugiata in anello d' oro antico. 'Lavoro dei più finì nella collezione del marchese di Salines': Bulletino dell' Istituto di Corrispondenza Archeologica, 1834, p. 119*). The face of a man-lion is to be seen on a terra-cotta from the Berlin Museum (figured in Müller-Wieseler, II xxxiii 384), and a gem representing a lion with the face of a youth is copied from the *impronte gemmarie* II 15, by Müller-Wieseler *u. s.* 385, where the identification of both as forms of Dionysus is submitted as a question for further investigation, references on the subject being also given to Gerhard's *Antike Bildwerke* p. 104 n. 154, and p. 405; and *Etrusk. Spiegel* I i p. 40. Müller-Wieseler 599.

The woodcut is borrowed from King's *Antique Gems and Rings* (xxx 12), where the author, in describing it as 'an exquisite Greek work of the best period,' gives it the alternative title of 'an Andro-Sphinx.' The Male sphinx, half man and half lion, is common in Assyrian and not unfrequent in early Greek art, though the female type afterwards became the exclusive model (King and Munro's *Horace*, p. 411). Even if we prefer identifying it as a Sphinx, instead of as 'Dionysus transformed into a lion,' the illustration may perhaps be regarded as not entirely inappropriate in a drama whose scene is laid at Thebes, and on a page where it faces what has long been considered the most enigmatical passage in the play.

THE DEATH OF PENTHEUS, stamped on a piece of Calenian pottery. The king is here represented as a beardless youth, with a *κυνή Βοιωτία* on his head, a sword in his right hand, a shield on his left. He has fallen on one knee, on some stony ground (cf. ll. 1196, 1138), and is striving in vain to defend himself against the combined attack of a panther who is about to rend him in pieces, and a wild woman who is charging at him with her *thyrsus*, the point of which is capped with an unusually large pine-cone, or bunch of foliage, with ribbands fluttering near it. She wears a short *chiton*, waving in the wind, and over this the skin of a lion or panther. On her feet she has the high hunting-boots known as *ἐνδρομίδες*, the sole of which may be seen under the left foot and part of the lacing on the other. In the death of Lycurgus on a vase from Canosa in the Munich Museum (no. 853, Jahn), an Erinyes appears in a short *chiton*, with a panther at her side and a goad in her hand, striding towards Lycurgus; and a panther and an Erinyes, represented as a huntress with *ἐνδρομίδες*, are to be seen on a sarcophagus at the Villa Taverna, and in the relief already described on p. cxxx, though the attire of the latter is somewhat different. And in all these cases it may fairly be called not a Maenad but a Dionysiac Erinyes, with the long stride that reminds us of the *σεμνὰς Ἐρινὺς τανυπόδας* of *Ajax* 837; a huntress with the panther for her hound and Pentheus for her quarry (cf. *θήρ, ἄγρᾱ, λέων* in our play). In Lucan, a *Eumenis* incites Agave to the destruction of Pentheus (l. 568), and Nonnus mentions an *Ἐρινὺς* as assisting at his death. The figure in question may in short be regarded as a combination of a Maenad and of the Erinyes-like nature exemplified in Lyssa and may briefly be described as a *Λύσσα μαινὰς*.

The woodcut is copied from a lithograph in the *Archäologische Zeitung* 1874, taf. 7, where it is the subject of a long article by K. Dilthey, the owner of the fragment (vol. VI, pp. 78—94), part of the substance of which is incorporated in the above description.

Page 70, line 1159.

DIONYSIAC BULL, girt about with a garland of ivy, and standing on a *thyrsus* decked with ribbands. These accessories sufficiently indicate the Dionysiac character of the design, which represents, not merely an animal sacred to Dionysus, but the god himself in one of his various transformations. In the field of the design we have the word *ΥΜΟΥ*, the name of the gem-engraver Hyllus, which also appears on a sardonyx representing Hercules and a cameo of a laughing satyr (both in Berlin), on a sard bearing a female head with a diadem (in St Petersburg), and on a head resembling Sabina and a bust of Zeus, elsewhere. The name, in the opinion of Mr King, 'has been interpolated by a modern hand to enhance the *selling-price* of this magnificent gem.' The original is a chalcedony, no. 1637 in the National Cabinet in Paris (Lippert, *Dactyliothek* I no. 231, and Mariette, *Pierres gravées*, I no. 42). The woodcut here given is reduced to the size of the original, from the copy drawn to double that size in King and Munro's *Horace* (Odes II 5), where Mr King remarks that 'Dionysos-Sabazios being always represented with the horns of a bull, it may be inferred that the animal itself was the primitive type of the god.' After referring to *Gan*, the sacred bull of *Siva* in the Indian mythology, he adds that 'the explanation that Dionysos is figured with horns, from having first taught the use of oxen in tillage, may be set down without further enquiry to the account of the *rationalists* of the latest ages of Greece.' The bull is a natural symbol of vigorous vitality.

In another gem (in the St Petersburg Cabinet, Müller-Wieseler, II 383), the Dionysiac bull, standing on a plain staff, perhaps a *narthex*, carries the three Graces between his horns, while in the upper part of the field are the seven stars identified as the *Pleiades*, which form a cluster like a bunch of grapes, in the constellation of *Taurus* (*Βόρπς*, Eustathius on Homer p. 1155). The same animal appears (though in a less aggressive attitude than in the gem here engraved) in the bas-relief figured in the *Mon. inéd. de l'Inst. arch.* t. VI, pl. vi, no. 3.

Page 73.

AGAVE WITH THE HEAD OF PENTHEUS. See p. cxviii (19).

Page 85.

BACCHANALIAN PROCESSION. Foremost of the three figures, here represented as moving onwards in the dance, is a Maenad with her head thrown back and her hair streaming loosely from behind her head, partly clad in a talaric *chiton*, and beating with her right hand the *tympanum* which she holds in her left. Next follows a young Satyr with a panther's skin flung over his left shoulder, playing the double flute, the bass notes being sounded by the *tibia dextra* or αὐλὸς ἀνδρῆϊος, and the treble by the *tibia sinistra* or αὐλὸς γυναικῆϊος (Herod. I 17, Theophr. *Hist. Plant.* IV 12 and Pliny XVI 66). The straps which bind his head are probably part of the φορβεία, the leathern band or cheek-piece, worn by pipers round the head and face to compress the lips and cheeks, and so give 'a fuller, firmer, and more even tone' to the instrument, as more completely represented in the illustration in Rich's *Dict.* s. v. *capistrum*. The third figure is a youthful Satyr, with the panther's skin held like a buckler on his left arm, and the bent wand of the *thyrsus*, with its pine-cone and ribbands, in his right hand. Beside him walks the panther of Dionysus.

The woodcut is from a bas-relief, rather more than four feet by three, of exquisite workmanship, found on the site of Gabii in 1776, and now in the British Museum (*B.M. Marbles*, II plate xiii; Ellis, *Townley Gallery* II p. 109; photographed, Caldesi no. 30, Harrison no. 861; *Official Guide* (179)). It will be observed that the moulding is deeper at the top and bottom than at the sides; and we may therefore conjecture that it was part of a series of tablets meant to stand side by side, whether actually touching one another or not; a deeper moulding would in this case be avoided, as it would not only appear too heavy, but would also unduly separate it from the corresponding designs in the other compartments. The three figures occur again and again, sometimes in a different order, in other works of sculpture, copied ultimately, no doubt, from some lost masterpiece of ancient art; for example, in the Naples Museum (Ground floor, Hall VII), where the only difference is that the *thyrsus* is

held more upright, and the last figure and the panther are not so close to the two others. In the same Museum (Hall VI no. 531), there is a large marble *crater*, much damaged by the boatmen of the bay of Gaeta who used to moor their boats to it, till it was taken to the Cathedral and converted into a font; running round this may be seen a row of eight figures including our three, and also Hermes handing over the infant Dionysus to be nursed by a nymph; it is inscribed with the name of the artist, who is otherwise unknown,—ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕΝ (copied from *Museo Borbonico* I, 49, in Müller-Wieseler II xxxiv 396).

Page 86.

ΒΑΚΧΗ ΧΙΜΑΙΡΟΦΟΝΟΣ, FROM A BAS-RELIEF IN THE BRITISH MUSEUM (140 A). In her left hand she is holding part of a kid that she has slain, in her right she is brandishing a knife over her head. The hair is gathered up into a coif; a *chiton* falls in ample folds down to her feet, which are bare; and an upper garment is thrown over her shoulders, leaving the breasts and both arms uncovered. Behind her, a mantle flutters in the air, with its upper end caught by the hand that holds the knife. The drapery with its sweeping folds is admirably suggestive of swift and energetic movement.

The most memorable instance of the same subject is the masterpiece of Scopas which is the theme of several epigrams of the Greek Anthology (*Anth. Plan.* IV 60, *ib.* 57, 58; and *Anth. Pal.* IX 774, 775), some of which are quoted in the note on l. 739. It is also described by Callistratus, *statuae* 2, from whose account we gather that the Maenad of Scopas was represented with loosely streaming hair; with a slain kid, instead of a *thyrsus*, in her hand; and with the highest enthusiasm expressed in her general appearance. A similar design occurs again and again in ancient reliefs (e.g. in a pseudo-archaic design on a marble vase in the Louvre, inscribed ΣΩΣΙΒΙΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ (Müller-Wieseler II 602¹); and in Zoega's *Bassirilievi* II plates

¹ The lettering there engraved has O and E instead of Ω and Η; but the inscription as here given, rests on the authority of a *facsimile* in Fröhner's *Sculpture Antique du Louvre* ed. 1878, p. 50.

83 and 84, where there is a slight difference in the head-dress and in the angle at which the leg of the animal free from her grasp is extended); but, as already observed by Urlichs, in his monograph on *Skopas* p. 62, none of them exactly corresponds to the above description. Thus, the subject of our woodcut, though resembling the work of Scopas, so far as regards the dismembered kid held in the Maenad's hand, and also in its lively attitude of dancing, nevertheless differs from it in respect to the position of the head and the treatment of the hair. On the other hand, in a relief formerly in the Borghese collection (Winckelmann, no. 81), the head and hair correspond to the description given by Callistratus, but the *thyrsus* appears instead of the slain animal. (See *Appendix*.)

The chief point, then, in which our woodcut is different from what we know of the lost work of Scopas is the tossing back of the head and hair, which was characteristic of the latter and is not unrepresented in several of our other illustrations (pp. 58, 238). It is conjectured by Urlichs (p. 60) that the Maenad of Scopas may have suggested itself to the artist as a theme appropriate to the completion of the Theatre of Dionysus at Athens in B.C. 342. He elsewhere recognises a fresh development of Greek art under the influence of Tragedy, a development which shewed itself not only in the groups of that sculptor but also in single figures like that of his Maenad (p. 216).

The height of the original is 1 foot, 5 inches; the woodcut is copied from the engraving in the *British Museum Marbles* x plate 35. In the *Official Guide* it is suggested that the relief was probably inserted as a panel in the base of a candelabrum.

Page 109.

BACCHANTE PRYING INTO A CISTA MYSTICA. She is seated under a tree and has just opened the sacred basket, out of which a snake is seen emerging. A young Faun, who has a crook in his right hand, is holding up the left in astonishment. The original is a sard published in *Vidoni's Imp. Gem.* IV 47. The woodcut is borrowed from King's *Antique Gems and Rings* II xxx 12 (also in King and Munro's *Horace Odes* II xix B).

Page 122.

DANCING FAUN, with head tossed back and hair floating in the breeze, bunches of grapes in his right hand, and a panther's skin over his right arm. In his left he holds aloft a thyrsus capped with a pine cone, and a little below this a stick cloven at its upper end is tied to the wand by a single ribband. The original is a 'Florentine gem' first published in Agostini's *Gemme Antiche Figurate* (1 pl. 135), and thence copied by Scott for a small illustrated edition of Horace published by Bell and Daldy, 1855; the same woodcut has been used in King's *Antique Gems and Rings* II xxix 9 and in Westropp's *Handbook of Archaeology*, ed. 2, p. 343.

In the cabinet of the British Museum, I have observed a Sardonyx very similar in general design to the above gem, and indeed hardly differing at all, except as regards the position of the overturned wine-vessel¹. In this gem, which is well accredited, by having been formerly in the Blacas and Strozzi collections, the *thyrsus* is bound by ribbands near the top, and it therefore occurs to me to suggest that the stick given by Agostini is only an inaccurate rendering of one of the two ribbands in the original, which I have at present been unable to trace. Mr King informs me that he doubts the antiquity of the 'Florentine gem,' and he suggests that it may be only a fancy sketch².

Page 138.

CADMUS ATTACKING THE SERPENT OF THE FOUNTAIN OF ARES. The fate of his Phœnician comrades is ingeniously indicated by the overturned pitcher. The gem is characterized by Mr King as 'Etruscan work of the most finished kind' (King and Munro's *Horace*, Epod. ix B, from which the woodcut is borrowed). The original is in the Berlin cabinet, and a cast of it is included in the collection mentioned on p. cxxvi. The woodcut is enlarged to double the scale of the gem.

¹ No. 1023 of Mr A. H. Smith's *Catalogue* (cf. ib. 1022). In both of these a *cantharus* in the uplifted hand takes the place of the bunches of grapes.

² See p. 257.

Page 145.

TELEPHUS CONSULTING THE ORACLE OF DIONYSUS. The wounded king of Mysia, with his helmet on his head and with shield and sword beside him, is here bending as a suppliant at an altar on which stands the oracular head of the bearded Dionysus. Telephus, according to the legend, had at first repelled the Greeks; but Dionysus came to their help, and caused him to be tripped up by a vine, and thereupon wounded by the spear of Achilles. His wound is here indicated by a bandage round his ankle and by the 'writhing anguish' expressed in his general attitude. The oracle of the god, who had caused his fall, replied that only he that had dealt the wound could cure the same, and the king was healed by Achilles with the rust of his spear. The weapon is resting against the altar.

The original is a golden sard belonging to the Hon. A. S. Johnson, Utica, U.S.; the woodcut is borrowed from the vignette of King's *Antique Gems and Rings*, where the copy is drawn to twice the actual size of the gem.

Page 238.

TERRACOTTA LAMP FROM CYPRUS. A Maenad with head tossed back and streaming hair, and with arms violently extended, holding a short sword in her right and part of a slain animal in her left; she wears the long *chiton*, and over it the *nebris*. The lamp was found at *Dali*, the ancient Idalium, in 1871, and was sent by Mr Consul Sandwith to the Rev. S. S. Lewis, F.S.A., who has kindly permitted its publication, for the first time, in this volume. The original is slightly larger than the copy. A lamp with a nearly identical design, discovered at Athens before 1837, is figured in Stackelberg's *Gräber der Hellenen* lii 4.

Page 251.

DANCING BACCHANAL, poised on tiptoe, with the left foot thrown back, and balancing on his left shoulder a *thyrsus* bound with ribbands. The original is a sard in the Leake Collection of Gems in the Fitzwilliam Museum (Case II, no. 38), enlarged to twice the actual size. Mr King's catalogue describes it as 'designed with much spirit in the later Greek style.'

§ 10. *Literature of the play.*

EDITIONS OF EURIPIDES. (1) The Aldine ed. [by Musuros], Venice, 1503; (2) ed. with Latin translation by *Aemilius Portus*, Heidelberg, 1597; (3) *Paul Stephens*, Geneva, 1602 [the ed. used by Milton]; (4) *Joshua Barnes*, Cambridge, 1694; 5) *Musgrave*, Oxford, 1778; (6) *Beck*, Leipzig, 1778—88; (7) *Variorum ed.*, Glasgow, 1821 [vol. vi includes the *Bacchae* with the notes of Barnes, Reiske, Musgrave, Heath, Beck, Brunck, Porson and others]; (8) *Matthiae*, Leipzig, 1813—29 [*notae in Bacchas* in vol. viii, 1824]; (9) *Th. Fix*, (Didot) Paris, 1843; (10) *A. Kirchhoff*, (Reimer) Berlin, ed. 1855 [2 vols., with full *apparatus criticus* at the end of each volume]; (11) *A. Kirchhoff*, (Weidmann) Berlin, ed. 1867 [3 vols., with a few of the more important various readings and emendations at the foot of the page]; (12) *Nauck* ed. 2, (Teubner) Leipzig, 1857, [plain text, 2 vols. with introduction 'de Euripidis vita' &c., and 'annotatio critica']; (13) *W. Dindorf* in the 'Poetae Scenici,' ed. 5 (Teubner) Leipzig, 1869; (14) *F. A. Paley* (Bell) London, 3 vols. 8vo. (ed. 2 of vol. ii, 1874).

The above list does not profess to be complete with respect to the earlier editions. Of the editions prior to that of Kirchhoff, (5) and (7) have been consulted more often than the rest. Fuller use has been made of the later editions: (10) to (14).

SEPARATE EDITIONS OF THE BACCHAE. (1) *Brunck* (with *Hec. Phoen. Hipp.*) Strasburg, 1780; (2) *Elmsley*, Oxford, 1821; (3) *Hermann*, Leipzig, 1823; (4) *J. A. Hartung*, with Germ. transl., and notes, Leipzig, 1849; (5) *F. G. Schoene*, ed. 1, 1850, ed. 2 posthumous, (Weidmann) Berlin, 1858, translated into English by the Rev. H. Browne (Rivington) 1853; (6) *F. H. Bothe*, Leipzig, ed. 2, 1854; (7) *R. Y. Tyrrell*, Fellow and Tutor of Trinity College, Dublin, (Longman) London, 1871, [reviewed by R. C. Jebb in the 'Dark Blue' for July, 1871, and by the present editor in the 'Academy,' Apr. 1, 1872, and 'Cambr. Univ. Reporter,' May 31, 1871]; (8) *A. Sidgwick* [extracts for beginners], (Rivington), London, 1874; (9) *F. A. Paley* [a school ed.], (Bell), London, 1877; (10) *N. Wecklein*, *ausgewählte Tragödien des Eur., für den Schulgebrauch erklärt*, drittes

Bändchen, (Teubner) Leipzig, 1879 [reviewed by Metzger in 'Blätter für das Bayerische Gymnasial- und Real-Schulwesen' 1880, p. 71—3]: Einleitung pp. 16; Anhang p. 93—111. (11) *I. T. Beckwith* (Ginn) Boston U. S., 1885 [mainly founded on Wecklein's ed.]. (12) *E. Bruhn* (Weidmann) Berlin, 1891. (13) *R. Y. Tyrrell* (Macmillan) London, 1892.

The editions to which I have referred most frequently in the course of the commentary are (2), (3), (5) and (7). (10) did not reach me until nearly the whole of my first edition was in type.

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l. 406 (quoting *Tro.* 825 in defence of his conjecture) and l. 787 (retracting *πείσει*), 1882. (19) *A. Palmer*, *ib.* no. 5, p. 254, 1877 (in l. 778, renders *ἐφάπτεται*, 'is catching,' 'laying hold of what is next to it;' and in l. 1037 adds *ἀγῆνορας* or '*Ἀγῆνορος*'). (20) *E. S. Robertson*, *ib.* no. 6, p. 387 ff., on l. 1068, &c. (21) *S. Mekler*, *Euripidea*, text-kritische Studien, (on 38, 181 f., 212, 278, 327, 476, 860 f., 998), pp. 70, Wien, 1879. (22) *Patin*, *Études sur les Tragiques Grecs*, Euripide, II. pp. 233—272 (les *Bacchantes*), ed. 5, 1879. (23) *W. H. Thompson*, 'Euripides' a lecture delivered in 1857, privately circulated in 1882 and reprinted in *Journal of Philology*, no. 22. (24) *K. Strobl*, *Eur. u. die Bedeutung seiner Aussprüche über göttliches u. allgemein menschliches Wesen*, Wien, 1876. (25) *Arnold*, *de Eur. re scenica*, Pars ii, continens *Bacchas* (pp. 3—11) et *Phoenissas*, Nordhausen, 1879. (26) *J. Daehn*, *de rebus scenicis in Eur. Bacchis*, pars I, Halle, 1880. (27) *S. A. Naber*, *Euripidea in 'Mnemosyne'* vol. x (new series) part iii, pp. 273—9, 1882. (28) *Hartmann*, *ibid.* pp. 309—18. (29) *Herwerden*, *ibid.* xii 303—317, 1884, and in '*Mélanges Graux*,' 187—223. (30) *Althaus*, *Coniectanea*, 1884, (*Bursian's Jahresb.* xxxviii 164). (31) *P. J. Meier*, *Kritische Bemerkungen*, Braunschweig, 1885. (32) *H. Macnaghten*, on ll. 145—9, 506, 678, 859—61, 943, 1005—11, 1063—4, 1174 in '*Classical Review*,' ii 224, 1888. (33) *A. Goodwin*, on ll. 235—6, 260—2, 270—1, 278, *ibid.* iii 372, 1889.

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Dionysos u. die Thyaden, in transactions of the 'Königlichen Akademie der Wissenschaften' pp. 341—390, with three plates, 1852. (8) *L. Stephani*, Compte rendu de la Commission Impériale Archéologique, pp. 161—188 (on representations of Dionysus as a martial god), esp. p. 179 note 4, and 183 note 7, St Petersburg, 1867. (9) *B. Arnold*, Platte mit scenischen Vorstellungen in Collegio Romano pp. 142—157 (Festgruss der Philologischen Gesellschaft zu Würzburg an d. xxvi Versammlung deutscher Philologen u. Schulmänner), Würzburg, 1868. (10) *G. Kinkel*, Euripides und die bildende Kunst, pp. 98, p. 56 f., Berlin, 1871. (11) *C. W. King's* Antique Gems and Rings, vol. II, plates xxvii—xxxi, 1872. (12) *A. Rapp* (Stuttgart), die Mänade im griechischen Cultus, in der Kunst und Poesie, in 'Rheinisches Museum' vol. 27, pp. 1—22, and 562—601, 1872. (13) *K. Diltthey*, Tod des Pentheus, Calenische Trinkschale (see woodcut on p. 69), in 'Archäologische Zeitung,' 1874, pp. 78—94. (14) *F. Lenormant*, article on 'Bacchus' in Daremberg and Saglio's Dictionnaire des Antiquités, pp. 591—639, 1875. (15) *idem*, on Dionysos Zagreus, in Gazette Archéologique 1879, pp. 18—37 (with vase-painting called a *scène d'omophagie*, illustrating ll. 1133 f.). (16) *Clarac*, Musée de Sculpture, esp. vol. i plates 123—145, and vol. iv plates 673—728 (various types of Dionysus, Bacchantes, Satyrs &c.), 1826—41. (17) *W. H. Pater*, A Study of Dionysus, Fortnightly Review, Dec. 1876. (18) *R. Brown jun.*, 'The great Dionysiak Myth,' 2 vols. pp. 426, 336. The *Bacchae* discussed in vol. i 114—149. (Longmans) London, 1878—9. (19) *M. Ross*, de Baccho Delphico pp. 28, Bonn, 1865. (20) *A. W. Curtius*, der Stier des Dionysos, pp. 36, Jena, 1882. (21) *A. Rapp*, die Beziehungen des Dionysoskultus zu Thrakien und Kleinasien, pp. 37, Stuttgart, 1882. (22) *E. Thraemer*, 'Dionysos,' in Roscher's Lexikon der gr. u. röm. Mythologie, i 1029—1153, Leipzig (Teubner) 1885. (23) *A. Baumeister*, 'Dionysos' and 'Mainaden,' in Denkmäler des klassischen Alterthums, Munich, 1885—8. (24) *J. Vogel*, Scenen Euripideischer Tragödien in griechischen Vasengemälden, esp. p. 112—4, Leipzig (Veit) 1886. (25) *Milani*, Dionysos, Eirene e Pluto, 'Bollettino dell' imp. Istituto archeologico germanico' v 2, 92—110, 1890.

ΕΥΡΙΠΙΔΟΥ ΒΑΚΧΑΙ.



ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

Διόνυκος.

Χορός Βακχῶν.

Τειρεσίας.

Κάδμος.

Πενθείς.

Θεράπων.

Ἄγγελος.

Ἄλλος Ἄγγελος.

Ἀγαθή.

ΥΠΟΘΕΣΙΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν· ὁ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἔμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, ὧν αἱ τοῦ Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰσῆγον ἐπὶ τὸν Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαύης παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γινομένοις καὶ τινὰς μὲν τῶν Βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτὸν δὲ τὸν θεὸν ἀγγέλους ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἦγον πρὸς τὸν Πενθέα, κακῆϊνος ἐκέλευσεν δῆσαντας αὐτὸν ἔνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια, ἀγαγὼν δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν λαμβάνοντα γυναικὸς ἐσθῆτα· αἱ δ' αὐτὸν διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κάδμος δὲ τὸ γεγονός καταισθόμενος τὰ διασπασθέντα μέλη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασεν χερσίν. Διόνυσος δὲ ἐπιφανὲς τὰ¹ μὲν πᾶσι παρήγγειλεν, ἐκάστῳ δὲ ᾧ συμβήσεται διεσάφησεν² ἔργους, ἵνα μὴ λόγοις³ ὑπὸ τινος³ τῶν ἐκτὸς³ ὡς ἄνθρωπος καταφρονηθῇ.

¹ conl. Elmsl.

²⁻² ἵνα μὴ ἔργοις ἢ λόγοις Elmsl., Herm.

³⁻³ τὸν ἐκτότε (sc. χρόνον) Herm.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Διώνυσος ἀποθεωθείς μὴ βουλομένου Πενθέως τὰ ὄργια αὐτοῦ ἀναλαμβάνειν εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς ἡγάγκασε Πενθέα διασπάσαι. ἡ μυθοποιία κείται παρ' Αἰσχύλῳ ἐν Πενθεί.

Littera **P** indicat codicem Palatinum in bibliotheca Vaticana servatum (no. 287); eundem nonnulli (v. c. Kirchhoffius et Weckleinius) littera **B** significant. **C** designat codicem Florentinum in Laurentiana conservatum (xxxii 2) qui post finem versus 755 desinit; ex eodem (ut videtur) descripti sunt eiusdem bibliothecae codex D (xxxi 1) et bibliothecae publicae Parisiensis duo (no. 2887=Par. E, et no. 2817=Par. G). Codicum defectum supplet nonnunquam cento ille partim e nostra fabula confectus qui *Χριστὸς Πάσχω* (*Chr. Pal.*), Gregorio Nazianzeno quondam falso tributus, inscribitur.

E contraria parte, si quando opus est, adieci lectiones editionis Aldinae anno 1503 Marci Musuri cura editae, quae auctoritate codicis Palatini plerumque nititur. Aliorum coniecturas, eas praesertim quas in textum recepi, primo emendationis uniuscuiusque auctore nominato, addidi. Lectiones quas praetulerunt editores recentiores,—Elmsleius (1821), Hermannus (1823), Schoenius (ed. 2, 1858), Kirchhoffius (1855, 1867), Nauckius (ed. 2, 1860), Dindorfius (ed. 5, 1869), Paleius (ed. 2, 1874), Tyrrellius (1871), Weckleinius (1879),—ubicumque operae pretium visum erat, indicavi.

ΕΥΡΙΠΙΔΟΥ ΒΑΚΧΑΙ.



ΔΙΟΝΤΣΟΣ.

"Ἦκω Διὸς παῖς τήνδε Θηβαίων χθόνα
 Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη
 Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρὶ
 μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν
 πάρειμι Δίρκης νάματ' Ἴσμηνοῦ θ' ὕδωρ. 5
 ὀρώ δὲ μητρὸς μνῆμα τῆς κεραυνίας
 τόδ' ἐγγυὲς οἴκων καὶ δόμων ἐρείπια
 τυφόμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα,

Εὐριπίδου Βάκχαι P: Εὐριπίδου Πενθεύς C.

1. Θηβαίων PC, schol. Troad. 1 (analecta Ambrosiana apud Keil. an. gr. p. 10): Θηβαίαν (ab Elmsleio probatum, ab Hermannō in textum receptum), schol. Hephaestionis p. 183; Θηβαίαν κατὰ Priscianus II p. 151 (=p. 48) quem Θηβαίαν πλάκα legisse suspicatur Hauptius (*Hermes*, VII 371). 8. σώζοντα Δίου Hartmann.

ιβ. Δίου τε PC: τε delevit Barnesius, quem secuti sunt editores omnes praeter Tyrrellium, qui testimonio fretus Plutarchi ἄδρου πυρὸς memoriter citantis, ἄδρου τε πυρὸς quondam praetulit. Δίου τ' ἔτι πυρὸς Porson.

ἀθάνατον Ἥρας μητέρ' εἰς ἐμὴν ὕβριν.
 αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε 10
 τίθησι θυγατρὸς σηκόν' ἀμπέλου δέ νιν
 πέριξ ἐγὼ 'κάλυψα βοτρυνώδει χλόη.
 λιπὼν δὲ Λυδῶν τοὺς πολυχρύσους γύας
 Φρυγῶν τε, Περσῶν θ' ἡλιοβλήτους πλάκας
 Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα 15
 Μήδων ἐπελθὼν Ἀραβίαν τ' εὐδαίμονα
 Ἀσίαν τε πᾶσαν, ἥ παρ' ἀλμυρὰν ἄλα
 κεῖται μυγᾶσιν Ἑλλήσι βαρβάροις θ' ὁμοῦ
 πλήρεις ἔχουσά καλλιπυργώτους πόλεις,
 εἰς τήνδε πρῶτον ἦλθον Ἑλλήνων πόλιν, 20
 κακῇ χορεύσας καὶ καταστήσας ἐμὰς
 τελετάς, ἵν' εἴην ἐμφανῆς δαίμων βροτοῖς.

13. τὰς πολυχρύσους PC: τοὺς correxit Elmsleius qui tamen τῶν πολυχρύσων. 'libenter reponeret' (reposuit Wecklein). γύας P et corr. C.

v. 14 omisit C. θ' in δ' mutatum ab Elmsleio delet Wecklein.

15. δύσχιμον PC cum Strabone: correxit Elms.

16. ἐπελθὼν PC et Strabo 1 p. 27; παρελθὼν auctor *Christi Patientis* 1590: ἐπῆλθον Wecklein cum Strabonis loco altero xv p. 687. ἀρραβίαν corr. C.

20. versum hunc post 22 transponebat Piersonus (*verisimilia* p. 122); Piersonum secutus est Wecklein qui praeunte Schenklio etiam πόλιν in χθόνα mutat, laudato *Chr. Pat.* 1601 (1599) εἰς τήνδε πρῶτον ἦλθες Ἑβραίων χθόνα, et aliis locis commemoratis ubi verba πόλιν et χθόνα inter se confusa sint, e.g. *Alc.* 479, *Soph. Ant.* 187, huius fabulae 961.

versum 20 delet, 23 post 25 transponit Bernhardt (*Ind. lect. hib.* Halle 1857) qui post 23 nonnulla excidisse putat. post versum 22 lacunam indicat Paley. ordinem vv. 19—20 in MSS traditum defendit *Chr. Pat.* l. c.

21. τὰκεῖ scribit Wilamowitz-Moellendorff (*Hermes* XIV 179).

22. εἴην C; εἴη P. ἐμφανῶς *Chr. Pat.* 1564; 'fortasse τελετάς ἐδείχθη ἐμφανῶς' Kirchhoff.

πρώτας δὲ Θήβας τῆσδε γῆς Ἑλληνίδος
 ἀνωλόλυξα, νεβρίδ' ἐξάψας χροός,
 θύρσον τε δούς εἰς χεῖρα, κίσσινον βέλος, 25
 ἐπεὶ μ' ἀδελφαὶ μητρός, ἃς ἦκιστ' ἐχρῆν,
 Διόνυσον οὐκ ἔφασκον ἐκφῦναι Διός,
 Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινος
 εἰς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους,
 Κάδμου σοφίσμαθ', ὦν νιν οὔνεκα κτανεῖν 30
 Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.
 τοιγάρ νιν αὐτὰς ἐκ δόμων ᾤστρον ἐγὼ
 μανίαις ὄρος δ' οἰκοῦσι παράκοποι φρενῶν
 σκευὴν τ' ἔχειν ἡνάγκασ' ὀργίων ἐμῶν,
 καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων ὅσαι 35
 γυναῖκες ἦσαν ἐξέμνηνα δωμάτων
 ὁμοῦ δὲ Κάδμου παισὶν ἀναμεμιγμένα
 χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἦνται πέτραις.
 δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεῖ μὴ θέλει,
 ἀτέλεστον οὔσαν τῶν ἐμῶν βακχευμάτων, 40
 Σεμέλης τε μητρός ἀπολογήσασθαι μ' ὕπερ

23. τῆσδε PC: τάσδε Pierson et L Dindorf (G Dindf., Wecklein).

25. θύρσον PC a Wilamowitz-Moellendorffio collati (1875).

κίσσινον μέλος PC: Κίσσινον μέλος quondam Tyrrell: κίσσινον βέλος H. Stephanus.

26. ἦκιστα χρῆν mavult Wecklein. 29. τήνδ' obiter coniecit Paley.

30. εἵνεκα scribit Wecklein; item in vv. 47, 53 (coll. 'curis epigraphicis' p. 36).

31. ἐξεκαυχώμεθ' libri: ἐξεκαυχῶνθ' H Stephanus.

ἔτι libri: οὐ Mekler (*Krit. Beitr. zu Eur. u. Soph.* 1879 p. 5).

32. αὐτὰς τ' Wecklein. οἷστρον' libri: ᾤστρον' Elms. (cf. 687, 814, 1285).

38. ἀνορόφοις θ' Wecklein; ἀνορόφους ἦνται πέτρας scribere voluit Elms., ἀνορόφους στέγαις Mekler (*Euripidea* p. 19). ἦνται C, correctum in εἵνται P.

φανέντα θνητοῖς δαίμον', ὃν τίκτει Δί.
 Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
 Πενθεὶ δίδωσι θυγατρὸς ἐκπεφυκότι,
 ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο 45
 ὠθεῖ μ' ἐν εὐχαῖς τ' οὐδαμοῦ μνείαν ἔχει.
 ὦν οὐνεκ' αὐτῷ θεὸς γεγῶς ἐνδείξομαι
 πᾶσιν τε Θηβαίοισιν. εἰς δ' ἄλλην χθόνα,
 τὰνθένδε θέμενος εὖ, μεταστήσω πόδα,
 δεικνὺς ἐμαντόν· ἣν δὲ Θηβαίων πόλις 50
 ὀργῇ σὺν ὅπλοις ἐξ ὅρους Βάκχας ἄγειν
 ζητῇ, συνάψω μαινάσι στρατηλατῶν.
 ὦν οὐνεκ' εἶδος θνητὸν ἀλλάξας ἔχω
 μορφὴν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.
 ἀλλ' ὦ λιπούσαι Τμῶλον ἔρυμα Λυδίας, 55
 θίαςος ἐμὸς γυναιῖκες, ἃς ἐκ βαρβάρων
 ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,
 αἶρεσθε τὰπιχώρι' ἐν πόλει Φρυγῶν
 τύπανα, Ῥέας τε μητρὸς ἐμά θ' εὐρήματα,
 βασιλείά τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε 60
 κτυπεῖτε Πενθέως, ὡς ὀρᾷ Κάδμου πόλις.
 ἐγὼ δὲ Βάκχαις εἰς Κιθαιρῶνος πτυχὰς
 ἐλθὼν, ἵν' εἰσί, συμμετασχήσω χορῶν.

46. τ' οὐδαμῶς C (Schoenius, Nauck, Dind., Wecklein); τ' οὐδαμοῦ P (Elms., Herm., Kirchl., Paley, Tyrrell). δ' οὐδαμοῦ *Chr. Pat.* 1571.

52. ζητῇ correctum in ζητῇ P. ξυνάψω C; συν- P.

53—54. versum posteriorem delet Hartung, utrumque Bernhardt: ἀλλάξας ἐγὼ μορφὴν ἐμὴν μετέβαλον coniecit Hermann. θείων pro θνητὸν Schoenius.

55. λιπούσα P et a prima manu C: λιπούσαι corr. C et *Chr. Pat.* 1602; ἀπτοῦσαι sec. Elms., (vel ἀποῦσαι sec. Kirchl.,) Strabo p. 469.

57. ἐκόμισ' ὁπαδοὺς coniecit Nauckius. ξυνεμπόρους P; συν- C.

59. τύπανα vulgo: τύπανα Nauck.

62. πτυχὰς P recte; πτύχας editio Aldina.



ΧΟΡΟΣ.

Ἀσίας ἀπὸ γαίας στροφή α'.
 ἱερὸν Τρωῶλον ἀμείψασα θοάξω 65
 Βρομίῳ θεῷ πόνον ἡδὺν κάματόν τ' εὐ-
 κάματον, Βάκχιον εὐαζόμενα.

τίς ὁδῶ τίς ὁδῶ; τίς ἀντιστροφή α'.
 μελάθροις; ἔκτοπος ἔστω, στόμα τ' εὐφη-
 μον ἅπας ἐξοσιούσθω· τὰ νομισθέν- 70
 τα γὰρ αἰὲ Διόνυσον [ὑμνήσω].

64. γὰς PC: γαίας Hermann.

66. Βρομίῳ πόνον PC: Βρομίῳ θεῷ πόνον? Nauckius in *annotatione critica* editionis Teubnerianae (1857); in textum recepit Wecklein.

67. εὐαζόμενα PC (Kirchf., Nauck, Wecklein); θεὸν omisit P et a prima manu C, τὸν βάκχιον εὐαζόμενα θεὸν C a secunda manu (idem omisso τὸν, Elms., Sch.): ἀζόμενα θεὸν Hermann (Dind., Paley, Tyrrell).

68. τίς μελάθροις P et C (denuo collatus): τίς δὲ μ. ed. Ald.
 τίς; μελάθροις ἔκτοπος ἔστω Wecklein Elmsleium secutus.

70. ἐξοσιούσθω P et C ante lituram (Elms., Sch., Nauck, Weckl.):
 ὀσιούσθω C et ed. Ald. (Herm., Dind., Paley, Tyrrell); ἐξοσιούσθω·
 ὀσιος γενέσθω Hesychius.

71. αἰεὶ PC (Sch., Kirchf., Weckl.); αἰεὶ (Elms., Tyr., Pal.,
 Dindf.): εὐοῶ Jacobs (Herm.). ὑμνήσω PC: κελαδήσω Herm. (Sch.).
 κελαδῶ? Nauckius *ann. crit.*

ὦ μάκαρ, ὅστις εὐδαίμων στροφή β'.

τελετὰς θεῶν εἰδὼς

βιοτὰν ἀγιστεύει

καὶ θιασέεται ψυχάν, 75

ἐν ὄρεσσι βακχεύων

ὅσίοις καθαρμοῖσιν

τά τε ματρὸς μεγάλας ὄρ-

για Κυβέλας θεμιτεύων

ἀνὰ θύρσον τε τινάσσων 80

κισσῷ τε στεφανωθείς

Διόνυσον θεραπεύει.

ἴτε Βάκχαι, ἴτε Βάκχαι,

Βρόμιον παῖδα θεὸν θεοῦ

Διόνυσον κατὰγουσαι 85

Φρυγίων ἐξ ὀρέων Ἑλλάδος εἰς

εὐρυχόρους ἀγυιάς, τὸν Βρόμιον

ὅν ποτ' ἔχουσ' ἐν ᾠδίνων ἀντιστροφή β'.

λοχίαις ἀνάγκαισι

πταμένας Διὸς βροντᾶς 90

νηδύος ἔκβολον μάτηρ

ἔτεκεν, λιποῦσ' αἰῶ-

να κεραυνίῳ πληγᾷ

λοχίαις δ' ἀντίκα νιν δέ-

75. θιασέεται P: correxit Elms. 76. ὄρεσι PC: ὄρεσσι Elms.

77. ὅσίοισι P et manu recentiore C: ὅσίοις Elms.

79. θεμιστεύων PC et Strabo p. 469: correxit Musgr.

81. κισσῷ τε στεφανωθείς PC, κισσῷ στ. Strabo: κατὰ κισσῷ στ. Herm., στεφάνῳ τε στ. Shilleto. 83. ὦ ἴτε βάκχαι ἴτε βάκχαι P (et ante lituram C).

87. εὐρυχόρους P prima manu et C cum Strabone; εὐχυχόρους P recentiore manu.

93. κεραυνίῳ C, κεραυνία P; -ίη Kirchf., Nauck; -ίῳ ceteri, cf. 594. πληγᾷ PC, πλαγᾷ corr. C, πλαγᾷ ed. Ald. 94. An λοχίαις? (cf. 89).

ξατο θαλάμαις Κρονίδας Ζεύς·

95

κατὰ μηρῷ δὲ καλύνψας

χρυσέαισιν συνερείδει

περόναις κρυπτὸν ἄφ' Ἥρας.

ἔτεκεν δ', ἀνίκα Μοῖραι

τέλεσαν, ταυρόκερων θεὸν

100

στεφάνωσέν τε δρακόντων

στεφάνοις, ἔνθεν ἄγρην θηρότροφον

Μαινάδες ἀμφιβάλλονται πλοκάμοις.



ὦ Σεμέλας τροφοὶ Θῆ-
βαι στεφανοῦσθε κισσῶ·
βρύετε βρύετε χλοήρει
μίλακι καλλικάρπῳ
καὶ καταβακχιοῦσθε

στροφή γ'. 105

95. θαλάμοις PC: θαλάμαις Wecklein collato 561, παλάμαις Jacobs.

97. χρυσέαις P et (cum glossemate συνίζησις) C denuo collatus.

102. θηροτρόφοι P (denuo collatus), θυρσοφόροι C: θηρότροφον coniecit S Allen apud Tyrrellium, dubitanter praeunte Musgravio; θηροτρόφον probat Wecklein. θηροφόρον Morice.

107. χλοηρεῖ P et C (α, non ου, super ei scripto): χλοήρει Herm.

108. μίλακι P; σμίλακι C sed σ a correctore praefixo (Herm., Sch.).

δρυνός ἢ ὕν ἐλάτας κλάδοισι, 110
 στικτῶν τ' ἐνδυτὰ νεβρίδων
 στέφετε λευκοτρίχων πλοκάμων
 μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὕβριστὰς
 ὀσιοῦσθ'· αὐτίκα γὰρ πᾶσα χορεύσει,
 Βρόμιος εὐτ' ἂν ἄγῃ θιάσους 115
 εἰς ὄρος εἰς ὄρος, ἔνθα μένει
 θηλυγενὴς ὄχλος
 ἀφ' ἰστών παρὰ κερκίδων τ'
 οἰστροθηεὶς Διονύσῳ.

ὦ θαλάμευμα Κουρή- ἀντιστροφή γ'. 120
 των ζάθεοί τε Κρήτας
 Διογενέτορες ἔναυλοι,
 ἔνθα τρικόρυθες ἄντροις
 βυρσότονον κύκλωμα
 τόδε μοι Κορύβαντες ἡῦρον 125

110. ἢ ἐλάτας κλάδοισιν P (Elms., Herm., Sch., Kirchf., Dind., Paley), ἢ ἐλάτας ἐν κλάδοις C: ἢ ὕν ἐλάτας κλάδοισι Blomfield (*Edinb. Rev.* 34 p. 391, *Mus. Crit.* 11 660) quem secutus est Tyrrell; ἢ ἐν Weckl.

111. στικτὰ 'duce strophæ' Tyrrell. τ' PC (denuo coll.); δ' apographa Parisina. ἐνδυτὰ P, ἐνδυτὰ C: ἐνδυτὰν male ed. Ald.

112. πλοκάμων PC: ποκάδων Reiskius (Tyrrell).

115. ὅτ' ἄγῃ P et a prima manu C, ὅστις ἄγει a manu secunda C: εὐτ' ἂν Elms.

118. ἀφ' ἰστών C, ἀμφ' ἰστών P, ἀφ' ἰστὸν ed. Ald. ἀπὸ κερκίδων Reiskius.

121. ζάθεοι PC: ζαθέου Dindorf. κρήτες^α P, κρήτας^ε C (i. e. Κρήτας et Κρήτες); eodem modo inter se discrepant codices Strabonis p. 469.

123. ἔνθα τρικόρυθες (-és τ' Ald.) ἐν PC; τρικόρυθες ἀνθοῖς Strabo: ἐν delevit Musgr. (Elms., Herm., Kirchf., Nauck, Wecklein); τρικόρυθες ἐνθ' ἐν transposuit Dobraeus (Sch., Dind., Paley, Tyrrell).

125. ἡῦρον P et C (denuo collatus); εὔρον Strabo (Herm., Sch.).

ἀνὰ δὲ †βάκχια συντόνῳ†
 κέρασαν ἀδυβόᾳ Φρυγίων
 αὐλῶν πνεύματι, ματρός τε ῥέας εἰς
 χέρα θήκαν, κτύπον εὐάσμασι Βακχᾶν
 παρὰ δὲ μαινόμενοι Σάτυροι 130
 ματέρος ἐξανύσαντο θεᾶς,
 εἰς δὲ χορεύματα
 συνῆψαν τριετηρίδων,
 αἷς χαίρει Διόνυσος.
 ἡδὺς ἐν ὄρεσιν, ὃς ἂν ἐπαδός. 135
 ἐκ θιάσων δρομαίων
 πέση πεδόσε, νεβρίδος ἔχων

126. βακχεία PC et ed. Ald., βάκχια apogr. Paris., βακχείῳ Strabo:
 βακχείᾳ δ' ἀνὰ συντόνῳ κέρασαν (i. e. ἀνεκέρασαν αὐτὸν) Dobraeus. ἀνὰ
 δὲ Βακχάδι συντόνῳ κ. ἡδυβοᾷ Φρυγίων αὐλῶν πνεύματι Herm. Equi-
 dem ἀνὰ δ' ἀράγματα τυμπάνων vel aliud eiusmodi desidero; etiam
 Collmanno venerat in mentem συντόνῳ ex τύμπανον esse corruptum,
 coniecit enim (ut nuper didici) βακχείῳ δ' ἀνὰ τύμπανον κέρασαν ἀδ.
 Φ. αὐ. πνεύματι. αὐδᾷ βάκχια συντόνῳ κέρασαν ἀδυβοᾷν Φ. αὐ. πνεύματα
 Wecklein.

127. ἡδυβόα PC et ed. Ald., κέρας ἀνὰ δύο βοᾶν Strabonis codices:
 ἀδυβόᾳ Elms. (Kirchf. ed. 1867), ἀδυβοᾷν Kirchf. ed. 1855 (Tyrrell,
 Wecklein).

129. ἐν (ἐν τ' C secunda manu) ἄσμασι PC: εὐάσμασι Canterus;
 θήκαν καλλικτυπον εὐασμα Strabonis codices, ubi καλλ 'ortum ex praece-
 denti καν' (Dobree). 131. θεᾶς PC: ῥέας Strabo.

133. συνῆψαν PC (ξυν- Dindf.): προσῆψαν Strabo.

134. αἷς PC: οἷς Strabo.

135. ἡδὺς PC: ἡδὺ γ'—πέσης maluit Dobraeus; ἄδδς Dindorf.

ὄρεσιν P, οὖρεσιν C a me collatus; οὖρεσιν e codd. Parisinis admisit
 Brunckius (Nauck, Dindf., Wecklein). ὅταν PC: εὐτ' ἂν Dindorfius
 collato v. 115 (Tyrrell, Wecklein); ἡδὺς, ἐν οὖρεσιν, ὃς τ' ἂν Herm.;
 -ι χῶταν J S Reid; 'fortasse ὃς ἂν' Kirchhoffius; ἡδὺς ἐν ὄρεσιν ὃς ἂν Sch.

137. πέση (littera υ puncto notata) πεδός σε P; πέση πεδόσε C
 denuo collatus: σέυη Nauck. νεβρίδ' ? Nauck. ann. crit.

ἱερὸν ἐνδυτόν, ἀγρεύων
 αἶμα τραγοκτόνον, ὠμοφάγον χάριν,
 ἰέμενος εἰς ὄρεα Φρύγια, Λύδια. 140
 ὁ δ' ἔξαρχος Βρόμιος, εὐοῖ.
 ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἶνω, ῥεῖ δὲ με-
 λισσᾶν
 νέκταρι, Συρίας δ' ὡς λιβάνου καπνός.
 ὁ Βακχεὺς δ' ἔχων 145
 πυρσώδη φλόγα πεύκας
 ἐκ νάρθηκος αἴσσει
 δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας
 ἰαχαῖς τ' ἀναπάλλων,
 τρυφερὸν πλόκαμον εἰς αἰθέρα ρίπτων. 150
 ἅμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
 τοιάδ'· ὦ ἴτε Βάκχαι,

138. ἀγορεύων P et prima manu C; ἀγρεύων secunda manu C.

140. Λύδιά θ' Elms.

141. εὐ οἱ P; εὐ οἱ C: ὁ δ' ἔξαρχος (sc. ἐστὶ) 'Βρόμιος εὐοῖ' Wecklein.

143. νέκταρ συρείας P, συρίας δ' ὡς λιβάνου καρπὸς Zonaras p. 1307: Συρίας δ(ἐ θρ)ώσ(κει) audacius coniecit Wecklein collato *Hec.* 823 καπνὸν...ὑπερθρώσκονθ'.

145. ὁ βακχεὺς δ' ἔχων πῦρ: ἐκ νάρθηκος αἴσσει | πυρσώδη φλόγα πεύκας a prima manu C, a sec. manu correctum, deleto πῦρ et transpositionis notis (β α) additis.

148. καὶ χοροῖς PC, 'sed litterae *ι* in χοροῖς duo puncta subscripta in P, *retinuerunt Matthiae, Elms. (in corrigendis), Sch., Kirchhoff, Nauck, Wecklein; τοὺς χοροὺς reposuit Brunckius, omisso articulo χοροὺς, Herm., Dindf., Paley, Tyrrell. αἴσσει, πλανάτας ἐρεθίζων Wilamowitz. πλάνας P, πλανάτας C: 'forsan πλανάταις' Dobraeus.

149. ἰαχαῖς τ' ἂν ἀπ' ἄλλων C: ἰαχαῖς Dindf. 150. πλόκον Burges.

151. ἐπὶ βρέμει ἐπ' ἰλίγει ἡχεῖ cum gl. περισσὸν C, ubi (ut iam monuit Tyrrellius) tria ista verba ex abundanti addita verbum εὐάσμασιν interpretantur, περισσὸν autem praepositionem ἐπὶ ex supervacuo iteratam indicat. ἐπιβρέμει PC a Wilamowitz-Moellendorffio collati qui in C ἐπιλέγει ἡχεῖ legit. ἐπ' delet Wilamowitz.

* Non subscripta duo puncta, sed supra scriptus accentus circumflexus in acutum mutatus.

ὦ ἴτε Βάκχαι,
 Τμώλου χρυσορόου χλιδά,
 μέλπετε τὸν Διόνυσον 155
 βαρυβρόμων ὑπὸ τυμπάνων,
 εὔια τὸν εὔιον ἀγαλλόμεναι θεὸν
 ἐν Φρυγίαισι βοαῖς ἐνοπαῖσί τε,
 λωτὸς ὅταν ἐκέλαδος 160
 ἱερὸς ἱερὰ παίγματα
 βρέμῃ, σύνοχα φοιτάσιν
 εἰς ὄρος εἰς ὄρος· ἡδομένα δ' ἄρα, 165
 πῶλος ὅπως ἅμα ματέρι φορβάδι,
 κῶλον ἄγει ταχύπουν σκιρτήμασι Βάκχα.

ΤΕΙΡΕΣΙΑΣ.

τίς ἐν πύλαισι; Κάδμον ἐκκάλει δόμων 170
 Ἀγήνορος παῖδ', ὃς πόλιν Σιδωνίαν
 λιπὼν ἐπύργωσ' ἄστνυ Θεβαίων τόδε.
 ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι
 ζητεῖ νιν· οἶδε δ' αὐτὸς ὦν ἤκω πέρι
 ἃ τε ξυνεθέμην πρέσβυς ὦν γεραιτέρω, 175

153. ὦ ἴτε βάκχαι ὦ ἴτε βάκχαι P (ita Elms., Herm., Sch., Kirchf., Nauck, Paley, Wecklein); posterius ὦ deletum in C (ita Dindf., Tyrrell).

154. Τμώλου PC: Πακτωλοῦ Wecklein. χρυσορόα Elms. χλιδᾶ ed. Ald. (Kirchf., Nauck, Wecklein); χλιδᾶν Seyffert (Schoenius); χλιδὰ Reiskius (Musgr., Elms., Herm., Dindf., Paley, Tyrrell).

155—156 transponit Wilamowitz.

161. βρέμει supra scripto η P. 162. ἡδομένα Dindf.

169. βάκχων PC: βάκχα Musgravius.

170. ΘΕΡ. C recentiore manu; ΤΕΙΡ. PC; idem ante v. 173 C.

πύλαισι...ἐκκάλει PC: 'non male legeretur πύλαισι; ἐκκάλει' Elmsleius qui vulgatam tamen scripturam non improbat collato *Hel.* 892. Elmslei coniecturam quam Dobraeus quoque proposuerat, dudum occupaverat Berglerus; in textum admiserunt Schoenius, Kirchf., Nauck, Dindf., Tyrrell, Wecklein.

θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν
στεφανοῦν τε κρᾶτα κισσίοις βλαστήμασιν.

ΚΑΔΜΟΣ.

ὦ φίλταθ', ὡς σὴν γῆρυν ἡσθόμην κλύων
σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὦν.
ἤκω δ' ἔτοιμος τήνδ' ἔχων σκευὴν θεοῦ. 180
δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,
Διόνυσσον ὃς πέφηνεν ἀνθρώποις θεός,
ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.

ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα
καὶ κρᾶτα σείσαι πολιόν; ἐξηγοῦ σύ μοι 185
γέρον γέροντι, Τειρεσία· σὺ γὰρ σοφός.
ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν
θύρσῳ κροτῶν γῆν' ἐπιλελήσμεθ' ἡδέως
γέροντες ὄντες. ΤΕΙ. ταῦτ' ἐμοὶ πάσχεις ἄρα·
κάγῳ γὰρ ἡβῶ κάπιχειρήσω χοροῖς. 190

ΚΑ. οὐκοῦν ὄχοισιν εἰς ὄρος περάσομεν;

ΤΕΙ. ἀλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι.

ΚΑ. γέρον γέροντα παιδαγωγήσω σ' ἐγώ.

ΤΕΙ. ὁ θεὸς ἀμοχθὶ κείσε νῶν ἡγήσεται.

176. ἀναίρειν Musgr.

178. ἡδόμην Musgr.

182. versum ex v. 860 confictum eiecit Dobraeus; etiam Kirchhoffio et Dindorfio spurius visus est, Tyrrellio et Weckleinio 'iure suspectus'.
πέφην' P et C denuo collati: πέφην' ἐν Tyrrell. 183. δυνάτον.
δαίμον' Naber.

184. ποῦ Wecklein.

δὴ PC: δεῖ correxit ed. Aldina.

188. ἡδέων PC: ἡδέως (1) Miltonus, (2) Barnesius, (3) Brunckius:
Miltoni nostri coniecturam omnes editores in textum receperunt.
Nauckius in *ann. crit.* 'an ἡδονῇ?'

189. ταῦτά μοι PC: ταῦτ' ἐμοὶ L Dindorfius.

192. ὁμοίως ὁ θεὸς ἂν Porsonus, ὁμοίαν ὁ θεὸς ἂν Elms. (Weckl.).
ἔχει sed οι superscriptum in P.

194. ἀμοχθεῖ PC (Herm., Sch., Kirch., Nauck): ἀμοχθὶ Elms.
(Dindf., Paley, Tyrrell, Wecklein). νῶν libri.

ΚΑ. *μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν;* 195

ΤΕΙ. *μόνοι γὰρ εὖ φρονούμεν, οἱ δ' ἄλλοι κακῶς.*

ΚΑ. *μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός.*

ΤΕΙ. *ἰδοῦ, ξύναπτε καὶ ξυνωρίζου χέρα.*

ΚΑ. *οὐ καταφρονῶ γὰρ τῶν θεῶν θνητὸς γεγώς.*

ΤΕΙ. *οὐδὲν σοφίζόμεσθα τοῖσι δαίμοσι.* 200

*πατέρους παραδοχὰς ἅς θ' ὀμήλικας χρόνῳ
κεκτήμεθ', οὐδεὶς αὐτὰ καταβαλεῖ λόγος,
οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ἠῦρηται φρενῶν.*

*ἔρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
μέλλων χορεύειν κρᾶτα κισσώσας ἐμόν.* 205

οὐ γὰρ διήρηχ' ὁ θεὸς εἴτε τὸν νέον

χρεῖη χορεύειν εἴτε τὸν γεραίτερον,

ἀλλ' ἐξ ἀπάντων βούλεται τιμὰς ἔχειν

κοινάς, δι' ἀριθμῶν δ' οὐδὲν αὐξέσθαι θέλει.

ΚΑ. *ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὀράς,* 210
ἐγὼ προφήτης σοι λόγων γενήσομαι.

Πενθεὺς πρὸς οἴκους ὅδε διὰ σπουδῆς περᾶ

200. post hunc versum nonnulla deesse putat Kirchhoffius.

201. *πατὴρ* PC: *πατέρους* Valckenaer.

202. *καταβάλλει* C a me collatus (Paley, Tyrrell); -*βάλλη* P: *καταβαλεῖ* Scaliger (Herm., Schoenius, Kirchf., Nauck, Dindf., Wecklein); *καταβαλεῖ λόγους* Elms. et Dobraeus.

202. *ἄκρας*—*φρενὸς* Plutarch. *mor.* 756. *εὔρηται* P; *ἠῦρηται* Elms., Dind., Paley, Wecklein.

206—207. *οὔτε...οὔτε* Matthiae et Kirchhoffius.

207. *εἰ χρή* PC (Sch., Kirchf., Nauck): *ἐχρῆν* ed. Aldina (Elms., Herm., Paley?, Tyrrell); *θέλει* Dindf. *χρήζων*? Nauckius *ann. crit.*; *χρήζει* Wecklein, *οἱ* *χρή* Bergmann, *χαίρει χορεύοντ'* Usener. *χορεύειν* C, *χηρεύειν* P. *χρεῖη* Munro.

209 *spurium esse censet Bernhardy (Theologumena Graeca 3 p. ix).* *δι' ἀριθμῶν δ' οὐδὲν* PC: *δι' ἀριθμοῦ*? Nauckius *ann. crit.*, *διαριθμῶν δ' οὐδὲν* Heathius, *διαριθμῶν δ' οὐδὲν* Bradeius apud Tyrrellium. Quidni *παραλιπῶν δ' οὐδὲν*? *δὲχ' ἐργων* Lud. Schmidt. *ἀπωθῶν δ' οὐδὲν* F. W. Schmidt.

Ἐχίονος παῖς, ᾧ κράτος δίδωμι γῆς.
ὥς ἐπτόχεται· τί ποτ' ἐρεῖ νεώτερον;

ΠΕΝΘΕΤΣ.

ἔκδημος ὦν μὲν τῆσδ' ἐτύγχανον χθονός, 215
κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,
γυναικάς ἡμῖν δώματ' ἐκλελοιπέναι
πλασταῖσι βακχεῖαισιν, ἐν δὲ δασκίοις
ὄρεσι θαάξειν, τὸν νεωστὶ δαίμονα
Διόνυσον ὅστις ἔστι τιμώνσας χοροῖς· 220
πλήρεις δὲ θιάσοις ἐν μέσοισιν ἐστάναι
κρατήρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν
πτώσσουσιν εὐναῖς ἀρσένων ὑπηρετεῖν,
πρόφασιν μὲν ὥς δὴ Μαινάδας θυοσκοῦς,
τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου. 225
ὅσας μὲν οὖν εἴληφα, δεσμίους χέρας
σώζουσι πανδήμοισι πρόσπολοι στέγαις·
ἔσαι δ' ἄπεισιν, ἐξ ὄρους θηράσομαι,
Ἰνώ τ' Ἀγαύην θ' ἥ μ' ἔτικτ' Ἐχίονι,
Ἀκταίωνός τε μητέρ', Αὐτονόην λέγω. 230
καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἄρκυσι
παύσω κακούργου τῆσδε βακχείας τάχα.
λέγουσι δ' ὥς τις εἰσελήλυθε ξένος
γόγης ἐπωδὸς Λυδίας ἀπὸ χθονός,

215 interpolatum esse ex *Hipp.* 281 existimat Baier (*animadvs. in poet. tr. gr.*), qui versu proximo scribit κλύω νεοχμὰ...

217. σώματ' P, δώματ' C.

220. διόνυσος P. 222. ἄλλος PC. 223. πτώσσουσιν P.

224 delet Collmannus qui in versu proximo scribit τὴν τ' Ἀφροδίτην.

227. πανδήμοις PC...δόμοις P, πανδήμοισι...στέγαις corr. C, πανδόμοις...στέγαις ed. Ald.

229. οἰνώ C prima manu. ἀγανὴν PC (ὀξύτωνος).

233. ὅστις PC : ὥς τις ed. Aldina.

ξανθοῖσι βοστρύχοισιν εὐόσμοις κομῶν, 235
 οἰνώπός, ὅσσοις χάριτας Ἀφροδίτης ἔχων,
 ὃς ἡμέρας τε κεὺφρόνας συγγίγνεται
 τελετὰς προτείνων εὐίους νεάνισιν.
 εἰ δ' αὐτὸν εἴσω τῇσδε λήψομαι στέγης,
 παύσω κτυποῦντα θύρσον ἀνασελόντά τε 240
 κόμας, τράχηλον σώματος χωρὶς τεμῶν.
 ἐκεῖνος εἰναί φησι Διόνυσον θεόν,
 ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφθαι Διός,
 ὃς ἐκπυροῦται λαμπάσιν κεραυνίοις
 σὺν μητρὶ, Δίους ὅτι γάμους ἐψεύσατο. 245
 ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἔστ' ἄξια,
 ὕβρεις ὕβριζειν, ὅστις ἔστιν ὁ ξένος;
 ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον
 ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὀρώ
 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων, 250
 νάρθηκι βακχεύοντ' ἀναίνομαι, πάτερ,

235. εὐοσμον κόμην PC et ed. Ald.: εὐκοσμος κόμην H Stephanus (Matthiae et Elmsl.), εὐοσμος κόμην Brunck (Herm., Paley); εὐόσμοις κομῶν Badham (Schoenius, Nauck, Dindf., Wecklein); εὐοσμῶν κόμης (vel κόμην) Tyrrell, εὐόσμου κόμης Collmann.

236. οἰνώπας τ' ὅσοις (manu secunda ὅσοις) P, οἰνώπά τ' ὅσοις C: οἰνωπὰς ὅσοις ed. Ald., οἰνώπας Scaliger (Schoenius), οἰνωπὸς Barnesius. εὐοσμον κόμην οἶνῳ γανωθεῖς, A. Goodwin (Hesych. γανωθεῖς λαμπρυνθεῖς). 238. προπίνων Valckenaer.

242—7 post versum 238 transponit Kirchl. ed. 1867, Schoenium secutus. 242—7 interpolatos esse censet Wecklein.

243 eiecit Dindorfius. ἐρράφη PC: ἐρράφθαι Reiskius.

244. κεραυνίαις PC: -οις Fixius (Dind.); cf. 594. ξὺν Dind. (Tyrrell).

246. ἔστ' ἄξια PC et ed. Ald. (Schoenius, Kirchl., Nauck, Paley, Wecklein): ἐπάξια Elms. (Herm., Dindf., Tyrrell). δεινὰ ἀγχόνης Mau.

251. βακχεύοντας e corr. C, ἀναίνομαι prima littera a correctore scripta C: βακχεύοντ' ἀναίνομαι, πάτερ, editores fere omnes; πάτερ metrici ineptum supplementum esse censet Kirchhoffius; praestaret igitur βακχεύοντας· ἀλλ' ἀναίνομαι quod etiam Weckleinio occurrit. ἀλλ' ἀγαίνομαι Naber. βακχεύοντας· αἰδοῦμαι πάτερ, Porsonus; ἀλλὰ μαίνομαι? Nauckius *ann. crit.*; βακχεύοντ' ἀναίνομαι [πάτερ] idem in *textu* (Tyrrell).

τὸ γήρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.
οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν
θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;
σὺ ταῦτ' ἔπεισας, Τειρεσία· τόνδ' αὖ θέλεις 255
τὸν δαίμον' ἀνθρώποισιν εἰσφέρων νέον
σκοπεῖν πτερωτοὺς κάμπύρων μισθοὺς φέρειν.
εἰ μὴ σε γήρας πολιδὸν ἐξερρύνετο,
καθῆσ' ἂν ἐν Βάκχαισι δέσμιος μέσαις,
τελετὰς πονηρὰς εἰσάγων· γυναιξὶ γὰρ 260
ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος,
οὐχ ὑγιᾶς οὐδὲν ἔτι λέγω τῶν ὀργίων.

ΧΟ. τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοὺς
Κάδμον τε τὸν σπείραντα γηγενῇ στάχυν;
Ἐχίανος δ' ὦν παῖς καταισχύνεις γένος; 265

ΤΕΙ. ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν
σὺ δ' εὐτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,
ἐν τοῖς λόγοισι δ' οὐκ ἔννεσί σοι φρένες.
θρασὺς δέ, δυνατὸς καὶ λέγειν οἶός τ' ἀνὴρ, 270
κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.

252. οὐν οὐκ ἔχον P, νοῦν οὐκ ἔχων prima manu C. 257. φέρων C.

258. καὶ μὴ Nauckius *ann. crit.* 259. καθῆ' ἂν, *sederes* Naber.

261. γίνεταί PC. γάνος C cum Etym. magno p. 221, γάμος P.

262. ἔτι λέγω: ἐπλάσω A. Goodwin, omisso v. 261.

263. εὐσεβείας PC (Kirchf., Herm., Schoenius, 'ironice dictum' Tyrrell): εὐσεβείας ... σέβας Fixius, εὐσ... σθένος Musgr.; δυσσεβείας Reiskius (Elms., Paley, Nauck, Dindf., Wecklein); τῆς ἀσεβείας (sic) ὦ τάλ' οὐ φοβῇ θεόν; *Chr. Pat.* 191. εὐσεβοῦς et δυσσεβοῦς confusa in *Hel.* 973. 265. καταισχύνειν Herm.

270—1 secludit Dindf.; agnoscit tamen Stobaeus 45, 2.

270. θρασὺς τε δυνατὸς P et Stobaeus 45, 2; δέ ed. Ald. et (de novo coll.) C: θρασὺς τ' ἐν ἀστοῖς Badham, δρᾶσαι τε δυνατὸς Heimsoeth, θρασὺς δέ γλῶσση Wecklein, θρασὺς δέ δυνατὸς καὶ λέγειν ὅς ἐστ' ἀνὴρ Shilleto, θράσει τε δυνατὸς καὶ λέγειν οἶός τ' ἀνὴρ Madvig. δυνατὸς κακολογεῖν ὅποι' ἂν ᾖ, A. Goodwin.

271. γίνεταί P.

οὗτος δ' ὁ δαίμων ὁ νέος ὃν σὺ διαγελάς,
οὐκ ἂν δυναίμην μέγεθος ἐξευπεῖν ὅσος
καθ' Ἑλλάδ' ἔσται. δύο γάρ, ᾧ νεανία,
τὰ πρῶτ' ἐν ἀνθρώποισι· Δημήτηρ θεά· 275
γῆ δ' ἐστίν, ὄνομα δ' ὁπότερον βούλει κάλει.
αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς·
ὅς δ' ἦλθεν ἐπὶ τὰντίπαλον ὁ Σεμέλης γόνος
βότρυος ὑγρὸν πῶμ' ἡῦρε κείσηνέγκατο
θνητοῖς, δ' παύει τοὺς τάλαιπώρους βροτούς 280
λύπης, ὅταν πλησθῶσιν ἀμπέλου ῥοῆς,
ὑπνον τε λήθην τῶν καθ' ἡμέραν κακῶν
δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.
οὗτος θεοῖσι σπένδεται θεὸς γεγώς,
ὥστε διὰ τοῦτον τὰγάθ' ἀνθρώπους ἔχειν. 285
καὶ καταγελάς νιν, ὡς ἐνερράφη Διὸς
μηρῷ; διδάξω σ' ὡς καλῶς ἔχει τόδε.
ἐπεὶ νιν ἥρπασ' ἐκ πυρὸς κεραυνίου
Ζεὺς, εἰς δ' Ὀλυμπον βρέφος ἀνῆγαγεν θεόν,

273. δὴ γελάς Naber. 276. ὄνομα C, ὄπομα P nuper collatus.

277. μὲν οὖν?

278. ὅδ' ἦλθεν C, ὅδ' ἦλθ' P e silentio et ed. Ald.: δ δ' ἦλθεν Barne-
sius et Brunckius (Elms., Herm., Schoenius); ὁ δ' Musgr. et Matthiae
(Kirchf., Paley); ὅς δ' Fixius (Nauck, Dindf., Tyrrell, Wecklein); φ δ'
ἦλθες Mekler. ἡδονὴν ἀντίπαλον Badham; an ἡδονὴν πανσίπονον?

279. πῶμ' PC: πῶμ' Elms. εὔρε PC; Ald., Nauck, Herm.,
Sch., Kirchf.: ἡῦρε Elms., Dind., Paley, Tyrrell, Wecklein. ex-
pectares κείσηνέγκατο (Wecklein).

282. ὑπνον PC (Elms., Herm., Dind., Wecklein), ὑπνον (Ald., Sch.,
Kirchf., Nauck, Paley, Tyrrell); ὑπνω? Nauck. *ann. crit.* utrumque
codicem ὑπνον habere 'post novam conlationem' testatur Wilamowitz-
Moellendorff. idem ego quoque testor..

283. δίδωσ', ἢ οὐκ ἔστ' Herm.

284—97 eiecit Dindf.; 286—305 Tyrrell; 286—297, 300—1, 305,
Wecklein. 285. διὰ τοῦτον ὥστε numerosius certe Porsonus.

286. κεί...μηρῷ, διδάξω conicit Wecklein. διαγελάς Herwerden.

289. δ' omisit P. θεὸν PC (Kirchf., Nauck, Weck.): νέον ed. Ald.

"Ἡρα νιν ἤθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ· 290
 Ζεὺς δ' ἀντεμνηχανήσαθ' οἶα δὴ θεός.
 ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου
 αἰθέρος, ἔθηκε τόνδ' ὄμηρον ἐκδιδούς
 Διόνυσον "Ἡρας νεικέων' χρόνῳ δέ νιν
 βροτοὶ τραφήναι φασιν ἐν μηρῷ Διός, 295
 ὄνομα μεταστήσαντες, ὅτι θεᾶ θεός
 "Ἡρα ποθ' ὠμήρευσε, συνθέντες λόγον.
 μάντις δ' ὁ δαίμων ὕδεν' τὸ γὰρ βακχεύσιμον
 καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·
 ὅταν γὰρ ὁ θεὸς εἰς τὸ σῶμ' ἔλθῃ πολὺς, 300
 λέγειν τὸ μέλλον τοὺς μεμνηότας ποιεῖ,
 "Ἀρεὼς τε μοῖραν μεταλαβὼν ἔχει τινά
 στρατὸν γὰρ ἐν ὅπλοις ὄντα καπὶ τάξεσι
 φόβος διεπτόησε πρὶν λόγχης θιγεῖν·
 μανία δὲ καὶ τοῦτ' ἐστὶ Διονύσου πάρα. 305
 ἔτ' αὐτὸν ὄψει καπὶ Δελφίσιν πέτραις
 πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,
 βάλλοντα καὶ σείοντα Βακχεῖον κλάδον,

292. ἀγκυκλουμένου C.

293. 'interpunge et lege ἔθηκε τόνδ' ὄμηρον, ἐκδιδούς Διόνυσον "Ἡρα νεικέων, i.e. ἔθ. τόνδε τὸν ἀπερρηγμένον αἰθέρα ὄμηρον νεικέων, ἐκδιδούς "Ἡρα ὡς Διόνυσον. vide *Hel.* 582 ubi confer 34 cum 611 [606?]' Dobræus. νείκεσιν Usener.

295. τραφήναι PC (Elmsl., Herm., Schoenius, Kirchf., Nauck, Tyrrell, Wecklein): ραφήναι Piersonus (Paley). ἐν μηρῷ διός ed. Ald. et C (denuo collatus), ἐκ μρος (i.e. μητρὸς) διός P.

300—1 suspecti Hartungo, 302—5 Nauckio, 305 iam Piersono (etiam Weckleinio).

302. ἄρεος P, ἀρεως C. 304. θίγειν PC.

306. δελφοῖσιν P, ἐν δελφοῖς ἔτ' αὐτὸν ὄψει καπὶ δελφίσιν πέτραις C.

307. πεύκοισι P, πεύκαισι C.

308. βάλλοντα PC: πᾶλλοντα Matthiae (Nauck, Kirchf. ed. 1867, Dindf., Wecklein). βακχεῖον PC, βάκχιον ed. Ald.

μέγαν τ' ἄν' Ἑλλάδ'. ἀλλ' ἐμοί, Πενθεύ, πιθοῦ.
 μὴ τὸ κράτος αὖχει δύναμιν ἀνθρώποις ἔχειν, 310
 μῆδ' ἦν δοκῆς μέν, ἥ δὲ δόξα σου νοσεῖ,
 φρονεῖν δόκει τι τὸν θεὸν δ' εἰς γῆν δέχου
 καὶ σπένδε καὶ βάκχευε καὶ στέφου κára.
 οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει
 γυναῖκας εἰς τὴν Κύπριν, ἀλλ' ἐν τῇ φύσει 315
 τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' αἰεῖ.
 τοῦτο σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν
 οὓς' ἢ γε σώφρων οὐ διαφθαρήσεται.
 ὀρᾶς, σὺ χαίρεις, ὅταν ἐφεστῶσι πύλαις 319
 πολλοί, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλις·
 κάκεινός, οἶμαι, τέρπεται τιμώμενος.
 ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελᾶς,
 κισσῶ τ' ἐρεψόμεσθα καὶ χορεύσομεν,
 πολλὰ ξυνωρίς, ἀλλ' ὅμως χορευτέον,
 κοῦ θεομαχῆσω σῶν λόγων πεισθεὶς ὕπο. 325
 μαίνει γὰρ ὡς ἄλγιστα, κοῦτε φαρμάκοις
 ἄκη λάβοις ἄν, οὐτ' ἄνευ τούτων νοσεῖς.

309. μέγαν τὰν P. 311. νοσεῖ PC; νοσῇ ed. Ald.

314. οὐχ ὁ διόνυσος ^{μῆ} σωφρονεῖν P, μὴ σωφρονεῖν Stobaeus 5, 15 et 74, 8; οὐ (οὐχ ὁ manu sec.) διόνυσος σωφρονεῖν C, οὐ γὰρ θεὸς σε σωφρονεῖν *Chr. Pat.* 262; ἀφρονεῖν Salmasius, ὡς φρονεῖν Porsonus, μὴ φρονεῖν Herm. (Madvig), μὴ εἶ φρονεῖν? Nauck. *ann. crit.* ἐντυφᾶν Naber.

315. ἐν τῇ φύσει PC; εἰς τὴν φύσιν τοῦτο σκοπεῖν χρή Stobaeus 74, 8 omisso versu 316; εἰ τῇ φύσει..., τοῦτο σκοπεῖν χρή Porsonus (Paley). v. 316 citavit Stobaeus loco altero 5, 15; versum hunc ex *Hipp.* 79 retractum arbitratus, constructionem valde inconcinnam prae tulit Kirchhoffius (ἐν τῇ φύσει τοῦτο. σκοπεῖν χρή), quem secutus est Wecklein. ἀλλ' ἐν τῇ φύσει τὸ σωφρονεῖν ἔνεστι· κὰν βακχεύμασιν Bernhardy. ἀλλ' εἰς τὴν φύσιν τούτων σκοπεῖν χρή Pfander.

320. οἶνομα PC; ὄνομα ed. Aldina. δὴ γελᾶς Naber.

327. ἄνευ τοῦ θεῶν Burges; ἄνευ θεῶν Mekler. Fortasse ἀνιδύως. νοσεῖς PC: Qu. νόσου, Dobraeus; ἔσει Wieseler (Wecklein).

- ΧΟ. ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγοις,
τιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεόν.
- ΚΑ. ὦ παῖ, καλῶς σοι Τειρεσίας παρήνευσεν· 330
οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.
κεῖ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φῆς,
παρὰ σοὶ λεγέσθω· καὶ καταφρεύδου καλῶς
ὡς ἔστι, Σεμέλη θ' ἵνα δοκῇ θεὸν τεκεῖν, 335
ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῇ.
ὄρᾱς τὸν Ἀκταίωνος ἄθλιον μόρον,
ὃν ὠμόσιτοι σκύλακες ἅς ἐθρέψατο
διεσπᾶσαντο κρείσσον' ἐν κυναγίαις
'Αρτέμιδος εἶναι κομπᾶσαντ' ἐν ὀργάσιν. 340
ὃ μὴ πάθῃς σύ, δεῦρό σου στέψω κára
κισσῷ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.
- ΠΕ. οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,
μῆδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί;
τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον 345
δίκην μέτειμι. στείχετό τις ὡς τάχος,

333—6 suspecti Bernhardyo, Nauckio, Weckleinio, qui (cum Paleio) expectaret potius *κεῖ μὴ γὰρ ἔστιν οὗτος, ὡς σὺ φῆς, θεός*.

334. *παρὰ σοῦ* Herwerden.

335. *σεμέλης* PC (Herm., Nauck, Paley): *Σεμέλη θ'* Tyrwhitt. (Elms., Sch., Kirchf., Dindf., Tyrrell, Wecklein).

336. *ἡμῶν* Scaliger.

337. *ἀκταίωνος* P, *ἀκτέωνος* C a correctore.

339. *κυνηγίαις* PC: *κυναγ-* Matthiae.

341. *δεῦρό σοι sive σὸν* Herwerden, *δεῦρ' ἔθ'* ὡς *στέψω* F W Schmidt.

343. *καὶ βακχεύσεις δ' ἰών* C.

345. *δ'* addidit Matthiae (receperunt praeter Nauckium omnes). *τόνδε* P; *τὴνδε* C secundum Furiae collationem; sed uterque codex denuo collatus *τόνδε* exhibet. 346. *δίκη* PC: *δίκην* Elms.

ἔλθων δὲ θάκους τοῦδ' ἵν' οἶωνοσκοπεῖ
 μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,
 ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθεες· 350
 μάλιστα γάρ νιν δήξομαι δράσας τάδε.
 οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
 τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον
 καινὴν γυναιξὶ καὶ λέχῃ λυμαίνεται.
 κἄνπερ λάβητε, δέσμμιον πορεύσατε 355
 δεῦρ' αὐτόν, ὥς ἂν λευσίμου δίκης τυχὼν
 θάνῃ, πικρὰν βάκχευσιν ἐν Θήβαις ἰδὼν.
 ΤΕΙ. ὦ σχέτλι', ὥς οὐκ οἶσθα ποῦ ποτ' εἰ λόγων·
 μέμνηας ἤδη καὶ πρὶν ἐξέστης φρενῶν.
 στείχωμεν ἡμεῖς, Κᾶδμε, κᾶξαιτώμεθα 360
 ὑπέρ τε τούτου καίπερ ὄντος ἀγρίου
 ὑπέρ τε πόλεως, τὸν θεὸν μηδὲν νέον
 δρᾶν. ἀλλ' ἔπου μοι κισσίνου βᾶκτρον μέτα·
 πειρῶ δ' ἀνορθοῦν σῶμ' ἐμόν, κἀγὼ τὸ σόν·
 γέροντε δ' αἰσχροὺν δῖο πεσεῖν ἴτω δ' ὅμως· 365
 τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.
 Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις
 τοῖς σοῖσι, Κᾶδμε· μαυτικῇ μὲν οὐ λέγω,
 τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει.

347. τοῦσδ' PC (Paley): τοῦδ' Musgravius (Matthiae, Elms., Herm., Kirchl., Nauck, cet.). ὀρνυθοσκοπῇ ('nisi hic collatoris error est pro οἶωνοσκοπῇ' Dind.) P; οἶωνοσκοπῇ P denuo collatus, -σκοπεῖ, C a me coll.

348. τριαίνου C; τριαίνης P (denuo collatus), et ed. Aldina.

359. ἐξεστὼς Badham et Herwerden; ἤδη τῶν πρὶν ἐξεστὼς φρενῶν Baier; librorum lectionem defendit Alciphro 3, 2, μέμνηας, ὦ θυγάτριον, καὶ ἀληθῶς ἐξεστῆς.

365. γέροντες δ' P, γέροντε C.

368. οὐχ ὀρῶ F W Schmidt.



ΧΟ. Ὅσῖα πότνα θεῶν, στροφή α'. 370
 Ὅσῖα δ' ἂ κατὰ γᾶν
 χρυσέαν πτέρυγα φέρεις,
 τάδε Πειθέως αἰεὶς;
 αἰεὶς οὐχ ὅσῖαν
 ὕβριν εἰς τὸν Βρόμιον, 375
 τὸν Σεμέλας τὸν παρὰ καλλιστεφάνοις
 εὐφροσύναις δαίμονα πρῶ-
 τον μακάρων; ὃς τὰδ' ἔχει,
 θιασεύειν τε χοροῖς
 μετὰ τ' αὐλοῦ γελάσαι 380
 ἀποπαῦσαι τε μερίμνας,
 ὁπόταν βότρυος ἔλθῃ
 γάνος ἐν δαιτὶ θεῶν,
 κισσοφόροις δ' ἐν θαλίαις
 ἀνδρασι κρατῆρ ὕπνον ἀμφιβάλλῃ. 385

372. χρύσεια PC, recte (ut Dindorfio quidem videtur) modo σκῆπτρα cum Elmsleio scribatur pro πτέρυγα: χρυσέαν Matthiae et Hermannus. χρυσέα πτέρυγι φέρει optime Thompsonus, coll. *H. Fur.* 653, πτεροῖς φορεῖσθω.

373. τὰ δὲ PC: τὰδ' ed. Ald. 375. εἰς C, ἐς P.

379. θιεύσειν P. 383. γάνος ἐν δαιτὶ φίλον conicit Wecklein.

385. ἀμφὶ βάλῃ P, ἀμφιβάλῃ C: ἀμφιβάλλῃ Barnes.

ἀχαλίνων στομάτων ἀντιστροφή α΄.
 ἀνόμου τ' ἀφροσύνας
 τὸ τέλος δυστυχία·
 ὃ δὲ τὰς ἡσυχίας
 βίωτος καὶ τὸ φρονεῖν 390
 ἀσάλευτόν τε μένει
 καὶ συνέχει δώματα· πρόσω γὰρ ὅμως
 αἰθέρα ναίοντες ὀρώ-
 σιν τὰ βροτῶν οὐρανίδαί.
 τὸ σοφὸν δ' οὐ σοφία, 395
 τό τε μὴ θνητὰ φρονεῖν
 βραχὺς αἰὼν ἐπὶ τούτῳ
 δέ τις ἂν μεγάλα διώκων
 τὰ παρόντ' οὐχὶ φέροι.
 μαινομένων οἶδε τρόποι 400
 καὶ κακοβούλων παρ' ἔμοιγε φωτῶν.

389. ἡσυχίας PC : ἀσυχίας Dindorf.

392. συνέχει δώματα πρόσω γὰρ ἀλλ' ὅμως P ; συνέχει δῶμα πρόσω γὰρ ἀλλ' ὅμως C (post lituram) ut ed. Ald. ; ξυνέχει δώματα· πρόσω (πρόσω e corr. Elms. et Dindf.) γὰρ ὅμως Stobaeus 58, 3.

396. θνητὰ PC : θνατὰ Elms. τό τε μὴ θν. φρονεῖν βραχὺς αἰὼν. ed. Ald., Herm., Schoenius, Kirchf., Tyrrell (δευτεραί φροντίδες), Paley ed. 2. ...φρονεῖν. βραχὺς αἰὼν. 'Brodaeο, Heathio Tyrwhitt-
toque auctoribus emendavit Brunckius,' quem secuti sunt Elms., Nauck, Paley ed. 1, Dindf., Wecklein.

397. τούτῳ PC : τούτου Paley.

398. μεγάλα C a me collatus et Stobaeus 22, 17 ; τὰ μεγάλα P : μακρὰ Heimsoeth.

399. φέροι PC et Stobaeus : φέροι Tyrwhitt. τίς ἂν — φέροι ; 'interrogativa sententia est,' Madvig.

400. μαινομένων P : δ' addit Stobaeus 22, 17 (Nauck) ; θ' Porson (Elms.).

401. ἐμοὶ C, ἔμοιγε C manu recentiore.

ἐκοίμαν ποτὶ Κύπρον, στροφή β'.
 νᾶσον τᾶς Ἀφροδίτας,
 ἐν ᾗ θελξίφρονες νέμον-
 ται θνατοῖσιν Ἑρωτες, 405
 χθόνα θ' ἂν ἐκατόστομοι
 βαρβάρου ποταμοῦ ῥοαὶ
 καρπίζουσιν ἄνομβροι.
 οὐδ' ἂ καλλιστυμένα
 Πιερίᾳ μούσειος ἔδρα, 410
 σεμνὰ κλιτὺς Ὀλύμπου,
 ἐκεῖσ' ἄγε μ', ὦ Βρόμει Βρόμει,
 προβακχίῃ δαῖμον.
 ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος·
 ἐκεῖ δὲ Βάκχαις θέμις ὀργιάζειν. 415

402. τὰν κύπρον PC: Κύπρον Herm. νᾶσον τὰν Ἀφρ. E Petersen.

404. ἵνα PC (Kirchf.): ὡς οἱ Heathius (Elms., Herm., Schoenius, Dind., Paley); ἐν ᾗ Nauckius (Tyrrell, Wecklein).

406. πάφον θ' PC. Πάφον, τάν (ἂν) θ' Matthiae. Πάφον θ' ἂν θ' Tyrrell: πέδον τ' ἐνθ' Schoenius; γαῖαν θ' Thompson; χθόνα θ' Meinekius in *Philologo* 13, 555 (Dind., Nauck, Wecklein), ἐς τὰν χθὸν ἂν Hartung, ἐς τ' Ἐπάφον ἂν Bergmann, Φάρον θ' ἂν Reiskius et Em. Hoffmann; Π...ἀκαμάτοστομοι Unger, Π...ἐρατόστομοι Musgr.

407. Βωκάρου ποταμοῦ perperam Meursius*. ἄνομβροι PC: ἄνομβρον Matthiae (Kirchf., Nauck); ἄμ' ὀμβρῳ Unger.

409. ὅπου δ' ἂ P et prima manu C (Kirchf.), ὅπου manu secunda C et ed. Aldina (Elms.): ποῦ δ' ἂ...; Nauckius (Dind., Wecklein, Tyrrell). οὐ θ' ἂ Schoenius quod Paleio quoque placet.

410. περὶ P, περὶ C. 411. κλειτὺς PC: κλιτὺς Canter.

412. ἄγε με, Βρόμει PC: ἄγε μ' ὦ Βρόμει Hartungus, quod Hermannus quoque in mentem venerat (ita Wecklein). ἄγε μ' ὦ Βρόμει [Βρόμει] et in antistropha [φρένα τε] Dindf. (Tyrrell).

413. προβακχίῃ PC: πρόβακχ' εἵνε Herm. (Wecklein).

415. βάκχαισι P, βάκχαι C secundum Furiae collationem: βάκχαις Kirchhoffius qui in antistropha *χρηται τε, τόδ' ἂν δεχοίμαν* (ita Nauck, Paley, Wecklein). βάκχαισιν C a Wilamowitz-Moellendorffio collatus.

ὁ δαίμων ὁ Διὸς παῖς ἀντιστροφή β'.
 χαίρει μὲν θαλίαισιν,
 φιλεῖ δ' ὀλβοδότειραν Εἰ-
 ρήναν, κουροτρόφον θεάν. 420
 ἴσα δ' εἷς τε τὸν ὄλβιον
 τὸν τε χείρουα δῶκ' ἔχειν
 οἴνου τέρψιν ἄλυπον
 μισεῖ δ' ὃ μὴ ταῦτα μέλει,
 κατὰ φάος νύκτας τε φίλας 425
 εὐαίωνα διάζῃν
 σοφὸν δ' ἀπέχειν πραπίδα φρένα τε
 περισσῶν παρὰ φωτῶν
 τὸ πλῆθος ὅ τι τὸ φαυλότερον 430
 ἐνόμισε χρήταί τε, τόδ' ἂν δεχοίμαν.

416. πᾶσι Matthiae qui in strophā τὰν Κύπρον retinuit.

419. εἰρήνην P : Εἰρήναν Elms. εἰρήναν C nuper collatus.

421. ἴσα P et a prima manu C (Herm., Dindf., Kirchl., Nauck, Tyrrell, Wecklein); ἴσαν a manu secunda C ut Ald., Elms., Schoenius, Paley (Leo Adrian).

425. νύκτας θ' ἱερὰς Herwerden.

427. σοφὰν PC: σοφὸν ed. Aldina, quod Kirchhoffio, Nauckio, Weckleino verum videtur. σοφὰν δ' ἀπεχε Herm., Elms.; σοφῶν δ' ἀπέχων Paley. πραπίδα C, παρ' ἀσπίδα P. φρένα τε delet Hartung, in uncinis secludunt Dind., Tyrrell.

428. παρὰ PC: ἀπὸ Reiskius.

430. ὅτι περ P et prima manu C (quod retinuerunt Dindf., Tyrrell), ὅτι τε secunda manu C et ed. Ald.: ὅ τι τὸ Brunck.

431. χρήταί τ' ἐν τῷδε λεγόμενην ἂν P et a prima manu C, χρήταί τε τῷδε τοι λέγοιμ' ἂν manu sec. C ut Ald.: λεγόμεν Herm., χρηστὸν, τῷδε τοι λέγοιμ' ἂν Hartung, χρήταί τε, τόδ' ἂν δεχοίμαν Kirchhoffius (Nauck, Paley, Wecklein); δεχοίμαν iam antea placuerat Musgravo.



ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἡγρευκότες
 ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὥρμήσαμεν. 435
 ὁ θήρ δ' ὅδ' ἡμῖν πρᾶος οὐδ' ὑπέσπασε
 φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
 οὐδ' ὥχρὸς οὐδ' ἥλλαξεν οἰνωπὸν γένυν,
 γελῶν δὲ καὶ δεῖν καπτάγειν ἐφίετο
 ἔμενέ τε, τοῦμόν εὐπτεῖς ποιούμενος. 440
 κἀγὼ δι' αἰδοῦς εἶπον· ὦ ξέν', οὐχ ἑκὼν
 ἄγω σε, Πενθέως δ' ὅς μ' ἔπεμψ' ἐπιστολαῖς.

436. ὅδ' ἦν μὲν scribendum putat Kirchhoffius.

438. οὐδ' ὥχρὸς οὐδ' PC: οὐδ' ὥχρὸς ὦν? Nauckius *ann. crit.*, οὐκ ὥχρὸς legendum esse censet Kirchhoffius (in textum admisit Tyrrell).

440. εὐπτεῖς PC: εὐπτεῖς Canterus, cf. 844 (Elms., Dindf., Paley, Tyrrell); εὐπτεῖς Nauckius (Kirchf. ed. 1867, Wecklein); ἔμενέ τε τοῦμόν, εὐπτεῖς π. Herm., ἔμενέ τε τοῦμόν, εὐπτεῖς π. Schoenius.

442. ἐγὼ σε P. post hunc versum lacunam suspicatur Schliack, *Philol.* 36, 347.

ἄς δ' αὖ σὺ Βάκχας εἶρξας, ἄς συνήρπασας
καῶδ' ἑσας ἐν δεσμοῖσι πανδήμου στέγης,
φρουδαί γ' ἐκεῖναι λελυμέναι πρὸς ὀργάδας 445
σκιρτῶσι Βρόμιον ἀνακαλούμεναι θεόν·
αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
κλήδες τ' ἀνήκαν θύρετρ' ἄνευ θνητῆς χερός.
πολλῶν δ' ὅδ' ἀνήρ θαυμάτων ἥκει πλέως
εἰς τάσδε Θήβας. σοὶ δὲ τᾶλλα χρή μέλειν. 450

ΠΕ. μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσιν γὰρ ὦν
οὐκ ἔστιν οὕτως ὠκὺς ὥστε μ' ἐκφυγεῖν.
ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε,
ὥς εἰς γυναῖκας, ἐφ' ὅπερ εἰς Θήβας πάρει·
πλόκαμός τε γὰρ σου ταναὸς οὐ πάλης ὕπο, 455
γένυν παρ' αὐτῇ κεχυμένος, πόθου πλέως·
λευκὴν δὲ χροιάν εἰς παρασκευὴν ἔχεις,
οὐχ ἡλίου βολαῖσιν, ἀλλ' ὑπὸ σκιᾶς,
τὴν Ἀφροδίτην καλλονῇ θηρώμενος.
πρῶτον μὲν οὖν μοι λέξον ὅστις εἰ γένος. 460

ΔΙ. οὐ κόμπος οὐδεὶς· ῥάδιον δ' εἰπεῖν τόδε.

444 Nauckio suspectus.

447. ποδῶν PC: πεδῶν Meinek. (Nauck, Kirchl. ed. 1867).

448. κληῖδ' ἐστ' ἀνήκαν C, τ' post κληῖδες correctori deberi dicitur.

449. ἀνὴρ libri. 450. δὲ τ' ἄλλα P, δ' ἔτ' ἄλλα C.

γρ. λάξυθε

451. μαίνεσθε χειρῶν τοῦδ' P, quod superscriptum est (γραπτέον

λάξυθε) manifesto e-v. 503 sumptum; μαίνεσθε· χειρῶν τοῦδ' C a Mahaffio collatus. (quod recepit Tyrrellius): ,μαίνεσθε χεῖρον τοῦδ' Bothius (Schoenius, Kirchl., Nauck); μέθεσθε χειρῶν τοῦδ' Dobraeus et Burgesius (Herm., Dindf., Paley, Wecklein). μαίνεσθε· χειρῶν PC denuo collati. 455. οὐ μάλης ὕπο, 'non occulte et furtim,' Madvig. οὐ πάλης νόμφ Hartmann.

457. δὲ PC: τε Elms. εἰς παρασκευὴν PC: ἐς Dind. ἐκ παρασκευῆς Kirchl., Wecklein.

τὸν ἀνθεμῶδη Τμῶλον οἷσθ' ἅ που κλύων.

ΠΕ. οἶδ', ὅς τὸ Σάρδεων ἄστρῳ περιβάλλει κύκλῳ.

ΔΙ. ἐχτεῦθέν εἰμι, Λυδία δέ μοι πατρίς.

ΠΕ. πόθεν δὲ τελετὰς τάσδ' ἄγεις εἰς Ἑλλάδα; 465

ΔΙ. Διόνυσος ἡμᾶς εἰσέβησ' ὁ τοῦ Διός.

ΠΕ. Ζεὺς δ' ἔστ' ἐκεῖ τις, ὅς νέους τίκτει θεούς;

ΔΙ. οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις.

ΠΕ. πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν;

ΔΙ. ὀρώων ὀρώωντα, καὶ δίδωσιν ὄργια. 470

ΠΕ. τὰ δ' ὄργι' ἐστὶ τίν' ιδέαυ ἔχοντά σοι;

ΔΙ. ἄρρητ' ἀβακχεύτοιςιν εἰδέναι βροτῶν.

ΠΕ. ἔχει δ' ὄνησι τοῖσι θύουσιν τίνα;

ΔΙ. οὐ θέμις ἀκούσαι σ', ἔστι δ' ἄξι' εἰδέναι.

ΠΕ. εὖ τοῦτ' ἐκίβδηλευσας, ἵν' ἀκούσαι θέλω. 475

ΔΙ. ἀσέβειαν ἀσκούντ' ὄργι' ἐχθαίρει θεοῦ.

ΠΕ. τὸν θεὸν ὀρᾶν γὰρ φῆς σαφῶς, ποῖός τις ἦν;

ΔΙ. ὁποῖός ἦθελ' οὐκ ἐγὼ τασσον τόδε.

ΠΕ. τρυτ' αὖ παρωχέτευσας εὖ, κοῦδὲν λέγων.

ΔΙ. δόξει τις ἀμαθεῖ σοφὰ λέγων οὐκ εὖ φρονεῖν. 480

466. εὐσέβησ' PC: εἰσέβησ' Abréschius quem fere omnes secuti sunt, εἰσέφρησ' Burges. 467 sq. Collmanno suspecti.

468. ὁς (δ C) σεμέλης ἐνθάδ' ἔξευξεν γάμοις P et ed. Ald. γάμοις Par. G prima manu: ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις Musgr. (Nauck, Paley, Tyrrell); ὁ Σεμέλης ἐνθάδε ζεύξας γάμοις Herm.: ἀλλὰ Σεμέλην ἐνθάδ' ἔξευξεν γάμοις Canter (Elms., Wecklein).

469. σ' omittit C. ὄμματ' P et ed. Ald.; ὄμμ' C. σ' ἠγνισεν Reisk.

475. θέλων libri: correxit Victorius.

476. ἀσκούνθ' ὄργι' P, -θ' ὄργια C: correxit Ald. ἀσκούνθ' ἱερά σ' ἐχθαίρει Mekler.

477. γὰρ ὀρᾶν P (σὺν α correctore super ὀρᾶν scripto) et C; ἦ P, ὦν (recentiore manu) C: ὀρᾶν γὰρ... ἦν Musgravius; 'fortasse τὸν θεὸν ὀρᾶν σὺ φῆς σαφῶς; ποῖός τις ἦ;' Kirchhoffius.

479. λέγεις Paley. 'legendum εὖ γ' οὐδὲν λέγων' Kirchl.

480. φρονεῖν PC: λέγειν Stobaeus 4, 18.

- ΠΕ. ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;
 ΔΙ. πᾶς ἀναχορεύει βαρβάρων τὰδ' ὄργια.
 ΠΕ. φρονούσι γὰρ κάκιον Ἑλλήνων πολὺ.
 ΔΙ. τὰδ' εὖ γε μάλλον οἱ νόμοι δὲ διάφοροι.
 ΠΕ. τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς; 485
 ΔΙ. νύκτωρ τὰ πολλὰ σέμνότητ' ἔχει σκότος.
 ΠΕ. τοῦτ' εἰς γυναικας δόλιόν ἐστι καὶ σαθρὸν.
 ΔΙ. καὶν ἡμέρα τό γ' αἰσχροὺς ἐξεύροι τις ἄν.
 ΠΕ. δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.
 ΔΙ. σὲ δ' ἀμαθίας γε τὸν ἀσεβοῦντ' εἰς τὸν θεόν. 490
 ΠΕ. ὥς θρασὺς ὁ Βάκχος κοῦκ ἀγύμναστος λόγων.
 ΔΙ. εἴφ' ὅ τι παθεῖν δεῖ τί με τὸ δεινὸν ἐργάσει;
 ΠΕ. πρῶτον μὲν ἄβρὸν βόστρυχον τεμῶ σέθεν.
 ΔΙ. ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.
 ΠΕ. ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν. 495
 ΔΙ. αὐτός μ' ἀφαιροῦ τόνδε Διονύσου φορῶ.
 ΠΕ. εἰρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.
 ΔΙ. λύσει μ' ὁ δαίμων αὐτός, ὅταν ἐγὼ θέλω.
 ΠΕ. ὅταν γε καλέσης αὐτὸν ἐν Βάκχαις σταθεῖς.
 ΔΙ. καὶ νῦν ἂ πάσχω πλησίον παρῶν ὀρᾷ. 500
 ΠΕ. καὶ ποῦ ἔστιν; οὐ γὰρ φανερός ὕμμασιν γ' ἐμοῖς.

481—2. δεῦρ' ἄγων τὰδ' ὄργια... βαρβάρων τὸν δαίμονα coniecit Nauckius, in textu tamen vulgatam retinuit. 484. δὲ omittit P.

490. ἀμαθίας ἀσεβοῦντ' P et prima manu C, ἀμαθίας γε ἀσεβοῦντ' C correctus (quod in textu retinuit Elms.): σὲ δ' ἀμαθίας γ' οὐκ εὐσεβοῦντ' obiter ab Elmsleio prolutum ('quae enim facilius emendatio quam οὐκ εὐσεβεῖν pro ἀσεβεῖν?'), idem protulit nuper Herwerden. σὲ δ' ἄμ. γε τὸν ἀσεβοῦντ' Porsonus.

496. Διονύσῳ Collmann. 498. ὅταν ἐγὼ καλῶ, propter καλέσης in v. proximo positum, coniecit Wecklein.

500. καὶ νῦν γ' (collatis *El.* 1056, *Soph. Ai.* 1376) Fixius.

501. 'καὶ e superiore versu illatum; scribendum ποῦ δ' ἔστιν;' Kirchl. φανερός P et corr. C; φανερόν C.

- ΔΙ. παρ' ἐμοί· σὺ δ' ἀσεβὴς αὐτὸς ὦν οὐκ εἰσορᾷς.
 ΠΕ. λάξυσθε, καταφρονεῖ με καὶ Θήβας ὅδε.
 ΔΙ. αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σῶφροσιν.
 ΠΕ. ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν. 505
 ΔΙ. οὐκ οἶσθ' ὅ τι ζῆς οὐδ' ὀρᾷς ἔθ' ὅστις εἰ.
 ΠΕ. Πενθεὺς Ἀγαυῆς παῖς, πατὴρ δ' Ἐχίονος.
 ΔΙ. ἐνδυστυχήσαι τοῦνομ' ἐπιτήδειος εἰ.
 ΠΕ. χώρει· καθείρξατ' αὐτὸν ἵππικαῖς πέλας
 φάτναισιν, ὥς ἂν σκότιον εἰσορᾷ κνέφας. 510
 ἐκεῖ χόρευε· τάσδε δ' ἄς ἄγων πάρει
 κακῶν συνεργοὺς ἢ διεμπολήσομεν
 ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπους
 παύσας, ἐφ' ἱστοῖς δμῳίδας κεκτῆσομαι.
 ΔΙ. στείχοιμ' ἄν' ὅ τι γὰρ μὴ χρεῶν, οὗτοι χρεῶν 515

502. αὐτὸς PC: αὐτὸν Elms. (Kirchf. ed. 1867, Wecklein).

503. μου καὶ θήβης P et prima manu C, με καὶ θήβας C correctus et schol. ad Ar. Ran. 103.

505 legendum aut 'ἐγὼ δὲ δεῖν γ' ὁ aut κυριώτερος γεγώς' Kirchf.; priorem coniecturam in textum recepit Tyrrell.

506. οὐκ (οὐκ ed. Ald.) οἶσθ' ὅτι ζῆς οὐδ' ὀρᾷς οὐθ' ὅστις εἰ PC: 'versus a multis tentatus nec tamen emendatus' (Kirchf.). οὐδ' ὅστις εἰ Herm., οὐκ οἶσθ' ὅπου ζῆς, οὐδ' ὀρᾷς ἔθ' ὅστις εἰ legendum suspicatus est Elms., οὐκ οἶσθ' ὅν ἀτρίεις (sic) οὐδ' ὁ δρᾷς οὐδ' ὅστις εἰ Reiskius, ὅ τι ζῆς (cetera ut Reisk.) Paley; ὅ, τι χρῆς (pro θέλεις) Madvig, in ceteris Reiskium secutus; οὐκ οἶσθ' ἀτρίων (ἔτι ζῶν Hartung) οὐθ' ὁ δρᾷς οὐθ' ὅστις εἰ Wecklein, ὁ τίσεις, οὐδ' ὀρᾷς οὐδ' ὅστις εἰ Schoenius, ἀρ' εἰσέτι ζῆς, οὐδ' ὀρᾷς ἔθ' ὅστις εἰ Tyrrellius (e Chr. Pat. 279, ἀρ' εἰσέτι ζῆς δεινὰ ταῦτ' εἰργασμένος;), οὐκ οἶσθ' ὅτι ζῆς οὐδ' ὀρᾷς ἔθ' ὅστις εἰ, Nauck, Dind. τοῦθ' ὅστις εἰ H. Macnaghten. οὐκ οἶσθ' ὅτι ζεῖς οὐδ' ὀρᾷς οὐθ' ὅστις εἰ—Munro, coll. Hec. 1055, O. C. 435, Plat. Rep. iv 440 C, ζεῖ τε καὶ χαλεπαίνει. οὐκ οἶσθ' ὁ βάσεις οὐθ' ὁ δρᾷς οὐθ' ὅστις εἰ Cobet, V. L., 449.

513. κτύπους P, κτύπου C.

514. πάσας C secundum Victorium et Furiam; idem testatur Wilamowitz-Moellendorff. παύσας P.

515. οὔτε P, οὔτι C, οὔτοι Porsonus.

παθεῖν. ἀτάρ τοι τῶνδ' ἄποιν' ὕβρισμάτων
μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις·
ἡμᾶς γὰρ ἀδικῶν κείνου εἰς δεσμούς ἄγεις.

ΧΟ. Ἀχελῷου θυγάτερ, στροφή.
πότνι' εὐπάρθενε Δίρκα, 520
σὺ γὰρ ἐν σαῖς ποτε παγαῖς
τὸ Διὸς βρέφος ἔλαβες,
ὅτε μῆρῳ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς ὁ τεκῶν ἥρ-
πασέ νιν, τὰδ' ἀναβοάσας 525
ἴθι, Διθύραμβ', ἐμὰν ἄρ-
σενα τάνδε βᾶθι νηδύν·
ἀναφαίνω σε τόδ', ὦ Βάκ-
χιε, Θήβαις ὀνομάζειν.
σὺ δέ μ', ὦ μάκαιρα Δίρκα, 530

516. ἀτάρ τοι PC: 'nescio an legendum ἀτὰρ δὴ' Elms. collatis
Tro. 63, *Cycl.* 84, *H. F.* 1353.

518. ἡμᾶς δέων γὰρ Collmann, ἡμᾶς γὰρ ἐκδῶν obiter Wecklein.

519. verba nonnulla quae verbis in antistropha οἶαν οἶαν ὄργαν
ex altera parte responderent excidisse censuit Musgravius (quem secuti
sunt Elms., Kirchf., Nauck, Dind., Wecklein); placet potius verba in
antistropha, ut correctoris additamentum, eicere.

525. ἤρμοσε legendum putat Kirchhoffius. ἀναβοήσας C a me
collatus, ἀναβοάσας P: ἀμβοάσας Dindf., ταῦτ' ἀναβώσας Musgr., τὰδ'
ἀναβώσας Nauck. *ann. crit.* 'glossam ἀντὶ μιᾶς in vocabula βρέφος et
ἀναβοάσας habet C, quae glossa hoc sibi vult, duas syllabas ita accipi-
endas esse, ut quod attinet ad metrum duntaxat, quasi non duae essent
sed una: minime tamen editoris est ita constituere ut duae syllabae
revera sint una' (Tyrrell).

526. ἴθ' ὦ PC: ἴθι Dobraeus et Herm.

528. ἀναφανῶ PC (Kirchf. ed. 1855): ἀναφάνω Elms. (Tyrrell);
ἀναφαίνω Dobraeus et Herm. (Kirchf. ed. 1867).

530. μάκαιρα Θήβα Middendorf.

στεφανηφόρους ἀπωθεῖ
 θιάσους ἔχουσιν ἐν σοί.
 τί μ' ἀναλναι; τί με φεύγεις;
 ἔτι ναὶ τὰν βοτρυνώδη
 Διονύσου χάριν οἶνας 535
 ἔτι σοι τοῦ Βρομίου μελήσει.

[οἶαν οἶαν ὀργάν]
 ἀναφαίνει χθόνιον ἀντιστροφῇ.
 γένος ἐκφύς τε δρᾶκοντός
 ποτε Πενθεύς, ὃν Ἑχίων 540
 ἐφύτευσε χθόνιος,
 ἀγριωπὸν τέρας, οὐ φώ-
 τα βρότειον, φόνιον δ' ὥσ-
 τε γίγαντ' ἀντίπαλον θεοῖς·
 ὃς ἐμὲ βρόχοισι τὰν τοῦ 545
 Βρομίου τάχα ξυνάψει,
 τὸν ἐμὸν δ' ἐντὸς ἔχει δώ-
 ματος ἤδη θιασώταν
 σκοτίασι κρυπτὸν εἰρκταῖς.
 ἐσορᾶς τὰδ', ὦ Διὸς παῖ 550

531. στεφανηφόρους PC: στεφανα- Dind.

534. ναὶ C; ἡ (sc. νῆ) superscriptum in P.

537. οἶαν οἶαν ὀργάν secluserunt Bothius, Herm., Paley, Tyrrell. adscriptum in C περισσόν, quod nihil tamen aliud indicare videtur quam alterum illud οἶαν esse supervacaneum; cf. notulam criticam in v. 152.

544. θεοῖς PC denuo collati.

545. ὃς με libri: ὃς ἐμὲ Hartung (Kirchf.); ὃς ἐμ' ἐν post Dobraeum Dindorfius, cf. infra 615.

546. τάχα συνάψει PC: τάχει σ. ed. Ald., τάχα ξ. Brunck.

547. δ' omittit C.

549. σκοτίασι κρυπτὸν ἐν εἰρκταῖς PC (Sch., Paley, Tyrrell): σκοτίασι κρυπτὸν εἰρκταῖς Herm. (Kirchf., Nauck, Dind., Wecklein).

550. Ἄν ἐφορᾶς?

Διόνυσε, σοὺς προφήτας
 ἐν ἀμίλλαισιν ἀνάγκας;
 μόλε χρυσῶπα τινάσσω,
 ἄνα, θύρσον κατ' Ὀλύμπου,
 φοιτίου δ' ἀνδρὸς ὕβριν κατὰσχες.

555

πόθι Νύσσης ἄρα τᾶς θη-
 ροτροφῶν θυρσοφορεῖς
 θιάσους, ὦ Διόνυσ', ἡ
 κορυφαῖς Κωρυκίαις;
 τάχα δ' ἐν ταῖς πολυδένδρεσ-
 σιν Ὀλύμπου θαλάμαις, ἔν-
 θα ποτ' Ὀρφεὺς κιθαρίζων
 σύναγεν δένδρεα μούσαις,
 σύναγεν θήρας ἀγρώτας.
 μάκαρ ὦ Πιερία,
 σέβεται σ' Εὐνίος, ἥξει
 τε χορεύσων ἅμα βακχεύ-
 μασι, τὸν τ' ὠκύροαν

ἐπιδόξ.

560

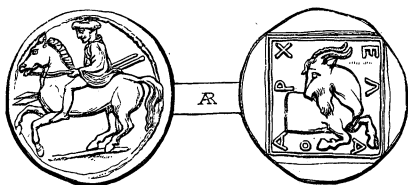
565

551. σοὺς C, σὰς P. 552. fuitne ἐν ἀπειλαῖσιν
 ἀνάγκας? Madvig. 553. χρυσωπέ Usener.
 554. Ὀλυμπον PC: Ὀλύμπου Kirchhoffius (Tyrrell, Wecklein).
 556. νύσσης PC: νύσσης ed. Ald.; Νύσας Elms. τᾶς erasum in C.
 557. θυρσοφορεῖς P, θυρσοφορᾶσιν C, a me collatus. ποτὶ Νύσας—θυρ-
 σοφορεῖς θιάσοις Madvig. 558. ἡ ἐν Wecklein (coll. v. 110). 559. κορυφῆς P.
 560. ταῖσι P, ταῖς corr. C. mox θαλάμοις PC, θαλάμαις Barne-
 sius (quem sequuntur Kirchl. ed. 1867, Dind., Weckl.). πολυδέν-
 δρᾶσιν P, -δένδρεσσιν (alterum σ a manu secunda) C: πολυδένδροισιν
 Matthiae (Dind.).
 563. σύναγε C, -εν P: συνάγει Dobraeus collato huius fabulae v. 2.
 versus suspectus Middendorffio. 564. θήρας PC: θήρας ed. Ald.
 565. μάκαρ PC: μάκαρ Dobraeus (collatis Hel. 375, Eubul. ap.
 Athen. xv 679 B) et Herm.
 567. χορεύων Wecklein. 568. ὠκυρᾶν P.

διαβάς Ἀξιὸν εἰλίσ-
 σομένης Μαινάδας ἄξει,
 Λυδῖαν τε, τὸν [τᾶς] εὐδαιμονίας
 βροτοῖς ὀλβοδόταν
 πατέρα [τε], τὸν ἔκλυον
 εὐίππον χώραν ὕδασιν
 καλλίστοισι λιπαίνειν.

570

575



ΔΙ. ἰώ,
 κλύετ' ἐμᾶς κλύετ' αὐδᾶς,
 ἰὼ Βάκχαι, ἰὼ Βάκχαι.

ΧΟ. τίς ὅδε, τίς πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν
 Εὐίου;

ΔΙ. ἰὼ ἰώ, πάλιν αὐδῶ,
 ὁ Σεμέλας, ὁ Διὸς παῖς.

580

ΧΟ. ἰὼ ἰὼ δέσποτα δέσποτα,
 μόλε νυν ἡμέτερον εἰς

569. ἄξιον P, Ἀξιὸν C.

570. εἰλίσσομένης τε P: εἰλίσσομένης Heath.

571. λυδῖαν PC: Λοιδῖαν post Heathium Herm. (quem sequitur Dind.). τὸν τᾶς PC: τὸν Herm.

573. τε deleuit Bothius (Kirchf.¹, Wecklein); retinet Kirchf. ed. 1867.

574. εὐίον C secundum Furiae collationem.

577. fortasse ἀμᾶς, Wecklein.

578. ὦ βάκχαι, ἰὼ βάκχαι Elms.

579. πόθεν ὅδ' Herm.; ὅδε πόθεν Wecklein; τίς ὅδε πόθεν...ἐκάλε-
 σεν omisso Εὐίον coniecit Nauckius.

583. νυν libri. ἡμέτερον PC: ἀμ- Dind.

θίασον, ὦ Βρόμιε Βρόμιε.

πέδον χθονός· ἔνοσι πότνια.

585

ᾶ ᾶ,

τάχα τὰ Πενθέως

μέλαθρα διατινάσσεται πεσήμασιν.

ὁ Διόνυσος ἀνὰ μέλαθρα·

σέβετε νιν. σέβομεν ὦ.

590

εἶδετε λάινα κίοσιν ἔμβολα

διάδρομα τάδε;

Βρόμιος ἀλαλάσσεται στέγας ἔσω.

ΔΙ. ἄπτε κεραύνιον αἰθοπα λαμπάδα·

σύμφλεγε σύμφλεγε δώματα Πενθέως.

595

ΧΟ. ᾶ ᾶ,

πῦρ οὐ λεύσσεις οὐδ' αὐγάζει

Σεμέλας ἱερὸν ἀμφὶ τάφον, ἄν

ποτε κεραυνόβολος ἔλιπε φλόγα

585. πέδον χθονός ἔνοσι πότνια PC (Herm., Kirchf.¹, Tyrrell); πέδον Elms. (Nauck, Kirchf. ed. 1867, Wecklein). διαπέδων Schoenius. 'ΧΟ. δ. πέδον χθονός—(sc. σαλεύει). ΧΟ. ε'. ἔνοσι πότνια' Paley. 'versus non integer, videturque potius verbum aliquod post χθονός excidisse, velut σείεται, quod coniecit Hartungus' (Dindorf). 'scribendum π. χ. ἔνοσι πιτνεῖ, ᾶ, ᾶ' Madvig*. 588. διατινάσσεται C, -ζεται P.

590. 'verba σέβετε νιν Baccho tribuit C secundum apographa Parisina. sequentibus hemichorii nota praefixa in Aldina, fortasse etiam in libris. nam post 590 usque ad finem cantici nullas personarum notas habet P. nihil monitum de C. certum est haec a singulis chori personis cantari quas notari nihil attinet' (Kirchhoff, 1855). 'Ἡμήχ. ante σέβομεν ὦ PC denuo collati.

591. ἴδετε (+ τὰ P) λάινα PC: εἶδετε...; Dobraeus quem sequitur Dindorfius. ἰδὲ τὰ Wecklein. κίοσιν omittit P.

593 Wilamowitz-Moellendorffio suspectus. Βρόμιος ὅς Musgr. (Herm., Dind., Tyrrell). ἀλαλάσσεται C, -ζεται P (cf. 588).

594. ΔΙ. addidit Tyrwhitt. nulla personae nota PC.

596. λεύσεις C. αὐγάζει PC: αὐγάζεις? Nauckius in *ann. crit.* quem sequitur Dindorfius. 597. τὸν δὲ Σεμέλας Wilamowitz.

* σείει πέδον χθονός, Wilamowitz.

Δίου βροντᾶς;

δίκετε πεδόσε δίκετε τρομερὰ

600

σώματα, Μαινάδες·

ὁ γὰρ ἀναξ ἄνω κάτω τιθεῖς ἔπεισι

μέλαθρα τάδε Διὸς γόνος.

ΔΙ. βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμένοι φόβῳ
πρὸς πέδῳ πεπτώκατ'; ἦσθησθ', ὡς ἔοικε, Βακ-

χίου

605

διατινάξαντος τὸ Πενθέως· ἀλλ' ἄγ' ἐξανίστατε
σῶμα καὶ θαρσεῖτε σαρκὸς ἐξαμείψασαι τρόμον.

ΧΟ. ὦ φάος μέγιστον ἡμῖν εὐίου βακχεύματος,
ὡς ἐσεῖδον ἀσμένη σε, μονάδ' ἔχουσ' ἐρημίαν.

ΔΙ. εἰς ἀθυμίαν ἀφίκεσθ', ἥνικ' εἰσεπεμπόμην, 610
Πενθέως ὡς εἰς σκοτεινὰς ὀρκάνας πεσούμενος;

ΧΟ. πῶς γὰρ οὐ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς
τύχοις;

599. βροντῆς C, -τᾶς P.

600. δίκετε πεδόσε τρομερὰ δῶματα δίκετε μαινάδες PC: 'correctum ex Etymologico Magno p. 279, 20, ubi legitur δίκετε παῖδα δίκετε τρομερὰ σώματα μαινάδες et schol. Eurip. Phoen. 641, ubi δίκετε πεδόσε τρομερὰ σώματα' (Dindorf). fortasse δ. π. τρομερὰ μέλας, Wecklein coll. Tro. 1328.

602. ἄνω PC: τᾶνω Nauck (Dind.). τιθεῖς C; τίθη correctum in τίθει P.

603. γόνος P, γόνος Διόνυσος C.

605. πεπτώκαθ' ἦσθησθ' aut ἦσθησθ' P, πεπτώκαθ' ἦσθησθ' (ἦσ. e corr.) C: ἦσθησθ' ed. Ald., πεπτώκατ'; ἦσθησθ' Porsonus.

606. δῶμα πενθέως ἀλλ' ἐξανίστατε PC: τὰ Πενθέως δῶματ' ἀλλ' ἀνίστατε Musgr.; τὸ Πενθέως· ἀλλ' ἄγ' ἐξανίστατε Schoenius et Tyrrellius, ubi ἄγ' debetur Reiskio. μέλαθρον· ἀλλ' ἄγ' ἐξανίστατε Wecklein.

607. σάρκας...τρόμον PC (Herm., Kirchf., Tyrrell): σάρκας...τρόμον Reiskius, Musgr.; σαρκὸς...τρόμον ipsi Reiskio minus placuit, probatum tamen a Brunckio, Elms., Dind., Weckl. 607—8 uncinis inclusit Nauckius.

612. πῶς γὰρ οὐ· τις C, πῶς γὰρ· οὐ τις P.
τύχοις C denuo collatus, τύχας P.

οἱ
μου C, μοι P.

ΔΙ. ἀλλὰ πῶς ἡλευθερώθης ἀνδρὸς ἀνοσίου τυχών;
 αὐτὸς ἐξέσωσ' ἐμαυτὸν ῥαδίως ἄνευ πόνου.
 ΧΟ. οὐδέ σου συνήψε χεῖρα δεσμίοισιν ἐν βρόχοις; 615
 ΔΙ. ταῦτα καὶ καθύβρις' αὐτόν, ὅτι με δεσμεύειν
 δοκῶν
 οὗτ' ἔθιγεν οὗθ' ἥψαθ' ἡμῶν, ἐλπίσιν δ' ἐβό-
 σκετο.
 πρὸς φάτναις δὲ ταῦρον εὐρών, οὐ καθεῖργ' ἡμᾶς
 ἄγων,
 τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς
 ποδῶν,
 θυμὸν ἐκπνέων, ἰδρώτα σώματος στάζων ἄπο; 620
 χεῖλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρὼν
 ἥσυχος θάσσω ἐλευσσον. ἐν δὲ τῷδε τῷ χρόνῳ
 ἀντίναξ' ἐλθὼν ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ
 πῦρ ἀνήψ'. ὁ δ' ὡς ἐσείδε, δῶματ' αἰθέσθαι δοκῶν
 ἦσσε' ἐκείσε κατ' ἐκείσε, δμῶσιν Ἀχελῶον φέ-
 ρειν 625
 ἐννέπων, ἅπας δ' ἐν ἔργῳ δοῦλος ἦν μάτην πονῶν.
 διαμεθεῖς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότος,
 ἵεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.
 καὶθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγων,
 φάσμε' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ' ὠρμη-
 μένος 630

613. *τυχών* Nauckio suspectum in *βρόχων* mutat Wecklein, in *τεχνών* L Sybel.

615. *χεῖρα* PC: *χεῖρε*? Nauck. *ann. crit.*

617. *ἐλπίσιν* C, *ἐλπίζι* P.

618. *καθεῖργ'* Wecklein.

619. *ἔβαλε* P, *ἔβαλλε* apographa Parisina et C. (denuo collatus).

621. *πλησίον γ'* C denuo collatus.

622. *θάσσω* P, *θάσσω* C.

625. *ἦσ'* P, *ἦσσε'* ed. Ald., correxit Barnes.

628. *ἵεται* C.

630. *φῶς* PC: *φάσμε'* Jacobs.

ἦσσε κάκέντει φαεννὸν αἰθέρ'· ὡς σφάζων ἐμέ.
πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἄλλα Βάκχιος λυμαί-
νεται·

δώματ' ἔρρηξεν χαμᾶζε· συντεθράννεται δ' ἅπαν
πικροτάτους ἰδόντι δεσμούς· τοὺς ἐμούς· κόπου
δ' ὕπο

διαμεθεῖς ξίφος παρείται. πρὸς θεὸν γὰρ ὦν
ἀνήρ 635

εἰς μάχην ἐλθεῖν ἐτόλμησ'· ἦσυχος δ' ἐκβὰς ἐγὼ
δωμάτων ἦκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας.
ὡς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
εἰς προνώπῃ αὐτίχ' ἦξει. τί ποτ' ἄρ' ἐκ τούτων
ἐρεῖ;

ῥαδίως γὰρ αὐτὸν οἶσω, καὶ πνέων ἔλθῃ μέγα· 640
πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σῶφρον' εὐοργη-
σίαν.

ΠΕΝΘΕΤΣ.

πέπονθα δεινὰ διαπέφενγέ μ' ὁ ξένος,
ὃς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
ἔα ἔα·

631. ἦσσε κάκέντα P, ἦσσε κάκέντει a corr. C. αἰθέρ' supplevit
Canterus.

632. τὰ δ' libri: τάδ' Victorius et Musgr.

633. συντριανούται δ' ἄφνω coniecit Nauck.

635. παρείται om. C.

636. ἐτόλμησ' P, ἐτόλμησε (ν add. manu recentiore) C; ἐτόλμ' ed.
Ald. ἐκ βάκχας ἄγων libri: ἐκβὰς ἐγὼ Bothius; ἦσ. δὲ βασιλικῶν
Elms., ἦσ. δ' ἐκ Βακχάδων Herm., εὐχος ἐς βάκχας δ' ἄγων Tyrrell.

638. ψοφεῖ γὰρ Fixius. 640. μέγας Cobet V. L. p. 587²
collato Rhcs. 323; idem Dawesio placuerat, Misc. Crit. p. 458.

641. ἀσκεῖν C de novo collatus, ἀρκεῖ P. εὐοργησίαν P; -ία C
secundum Victorium et Furiam.

- ὅδ' ἐστὶν ἀνὴρ· τί τάδε; πῶς πρυνώπιος 645
φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβῶς;
ΔΙ. στήσον πόδ', ὀργῇ δ' ὑπόθεες ἥσυχον πόδα.
ΠΕ. πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περᾶς;
ΔΙ. οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις;
ΠΕ. τίς; τοὺς λόγους γὰρ εἰσφέρεις καινοὺς αἰεὶ. 650
ΔΙ. ὃς τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς.
ΠΕ. * * * * *
ΔΙ. ὠνειδίσας δὴ τοῦτο Διονύσῳ καλόν.
ΠΕ. κλήειν κελεύω πάντα πύργον ἐν κύκλῳ.
ΔΙ. τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;
ΠΕ. σοφὸς σοφὸς σύ, πλήν ἂν δεῖ σ' εἶναι σοφόν. 655
ΔΙ. ἂν δεῖ μάλιστα, ταῦτ' ἐγὼγ' ἔφην σοφός.
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
ὃς ἐξ ὅρους πάρεστιν ἀγγελῶν τί σοι·
ἡμεῖς δέ σοι μενούμεν, οὐ φευξούμεθα.

ΑΓΓΕΛΟΣ.

Πενθεὺ κρατύνων τῇσδε Θηβαίας χθονός, 660
ἦκω Κιθαιρῶν' ἐκλιπών, ἵν' οὐποτε

645. ἀνὴρ libri. 647. πόδα libri; τρόπον Musgr. (Wecklein),
βάσιν Blomfield, Fixius, φρένα Middendorf; ἡσυχαιτερον Schoenius.

649. οὐκ ἤκουσας P, ἢ οὐκ ἤκουσας C secundum collatores omnes,
idem apogr. Paris. λύσει PC: 'paullo melius esset λύσει' Elms.

lacunam unius versus quem post 652 excidisse putaverat Dobraeus,
rectius (ut videtur) post 651 indicandam esse suspicatus est Paleius;
itaque verba ὠνειδίσας δὴ τοῦτο Διονύσῳ καλόν ipsi Dionysio reddidi.

653—7. personarum signa confusa in P.

653. κλέειν P et prima manu C, κλελειν corr. C: κλήειν Elms.

655. σοφὸς εἰ P e silentio, et C inserto γ a manu secunda: σὺ
reddidit textui Porsonus, laudato Chr. Pat. 1529, σοφὸς σοφὸς σὺ καὶ
σοφῶς ἐτλης πότμον. 658. ἀγγελῶν P.

659. φεύξομεθα C prima manu, φευξούμεθα P et recentiore manu C.

661. κιθαιρῶν' P.

λευκῆς χιόνος ἀνείσαν εὐαγεῖς βολαί.

ΠΕ. ἤκεις δὲ ποῖαν προστιθεῖς σπουδὴν λόγου;

ΑΓΓ. Βάκχας ποτνιαδάς εἰσιδών, αἰ τῆσδε γῆς
οἷστροισι λευκὸν κῶλον ἐξηκόντισαν, 665
ἤκω φράσαι σοὶ καὶ πόλει χρήζων, ἀναξ,
ὥς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
θέλω δ' ἀκοῦσαι, πότερά σοι παρρησία
φράσω τὰ κεῖθεν ἢ λόγον στείλωμεθα·
τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἀναξ, 670
καὶ τοῦξύθυμον καὶ τὸ βασιλικὸν λίαν.

ΠΕ. λέγ', ὥς ἀθῶος ἐξ ἐμοῦ πάντως ἔσει
[τοῖς γὰρ δικαίοις οὐχὶ θυμοῦσθαι χρεῶν]
ὅσῳ δ' ἂν εἴπης δεινότερα Βακχῶν πέρι,
τοσῶδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας 675
γυναιξὶ τόνδε τῇ δίκη προσθήσομεν.

ΑΓΓ. ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας
† μόσχων ὑπεξήκριζον, ἡνίχ' ἥλιος

662. χιόνος ἀνείσαν PC: ἀνείσαν χιόνος G Dindorfius e L Dindorfii coniectura; idem coniecit Nauckius (Thompson, Weckl.). εὐαγεῖς PC: εὐαγεῖς Musgravius quem sequitur Dind.; ἐξαυγεῖς Wecklein collato *Rhes.* 304 χιόνος ἐξαυγεστέρων.

663. δ' ὁποῖαν libri: δὲ ποῖαν Porsonus. 'fortasse δὲ ποῖα προστιθεῖς σπουδῇ λόγον' Kirchhoff. ποίω...λόγῳ Collmann. ποῖαν...λόγῳ J S Reid.

664. τῆσδε γῆς in locum τῆς πόλεως irrepsisse suspicatur Wecklein, collato v. 20.

669. τὰ κεῖθεν libri et *Chr. Pat.* 2220: τὰ κεῖθεν Brunck.

673. eiecit Nauckius collato fragm. 289, 1. 675. τὰς omisit P.

676. προσθήσομεν PC: προήσομεν Hartung.

678. μόσχων neque cum ὑπεξήκριζον neque cum ἀγελαῖα βοσκήματα recte construi posse ostendunt vv. 734—745 ubi non μόσχοι tantum, sed πόρις, δαμάλαι, ταῦροι commemorantur; adde quod genitivus a verbis ἀγελαῖα βοσκήματα nimis remotus est. suspicor igitur βόσκων esse scribendum, praesertim cum in cursivis codicibus litterae μ et β saepe inter se simillimae sint; cf. μέλος supra v. 25 e βέλος corruptum. sed praestat fortasse μοχθῶν (1885); μυχῶν H. Macnaghten, coll. Xen. *Anab.* iv 1, 7 ἐν τοῖς ἀγκεσι καὶ μυχοῖς τῶν ὀρέων; sed μυχὸς per se non vallem sed recessum significat.

ἀκτίνας ἐξέλῃσι θερμαίνων χθόνα·
 ὀρώ δὲ θιάσους τρεῖς γυναικείων χορῶν, 680
 ὧν ἡρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου
 μήτηρ Ἀγαυή σή, τρίτου δ' Ἴνῳ χοροῦ.
 ἡὔδον δὲ πᾶσαι σώμασιν παρειμέναι,
 αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
 αἱ δ' ἐν ὀρυγῶν φύλλοισι πρὸς πέδῳ κᾶρα 685
 εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὥς σὺ φῆς
 ὠνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ
 θηρᾶν καθ' ὕλην Κύπριν ἡρημωμένας.



ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις
 σταθεῖσα Βάκχαις, ἐξ ὕπνου κινεῖν δέμας, 690
 μυκῆμαθ' ὥς ἤκουσε κεροφόρων βοῶν.
 αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον
 ἀνῆξαν ὀρθαί, θαῦμ' ἰδεῖν εὐκοσμίας,
 νέαι παλαιαὶ παρθένοι τ' ἔτ' ἄζυγες.

680. γυναικείων P. 681. τοῦ δὲ libri: τοῦ Scaliger.
 682. τρίτη P et corr. C; τρίτου prima manu C et ed. Ald. τρίτη
 δ' Ἴνῳ τρίτου Herm.
 683. εὔδον libri: ἡὔδον Elms., Dind., Paley, Tyrrell, Wecklein.
 κώμασιν audacius Herm. 684. πρὸς—φόβην, 'corrupta,' Hartmann.
 685. πέδῳ PC: πέδον ed. Ald. 687. ὠνωμένας PC: ὦν- Elmsl.
 688. ἡρημωμένας C, ἡρεμωμένας P: ἡρενωμένας ed. Ald., ἡρημω-
 μένην Wecklein, ἡνεμωμένας Nauckius laudato Jacobsio in Aeliani *Nat.*
Anim. 7, 17 p. 260.
 694. παρθένοι τε κάζυγες libri: παρθένοι τ' ἔτ' ἄζυγες e *Chr. Pat.*
 1834 (post Musgravium editores omnes); σύζυγοι τε κάζυγες Usener.

καὶ πρῶτα μὲν καθεῖσαν εἰς ὤμους κόμας 695
 νεβρίδας τ' ἀνεστείλανθ' ὅσαισιν ἀμμάτων
 σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς
 ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.
 αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
 ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα, 700
 ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι
 βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους
 στεφάνους δρυὸς τε μίλακός τ' ἀνθεςφόρου.



θύρσον δέ τις λαβοῦς' ἔπαισεν εἰς πέτραν,
 ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς· 705
 ἄλλῃ δὲ νάρθηκ' εἰς πέδον καθήκε γῆς,
 καὶ τῇδε κρήνην ἐξανῆκ' οἴνου θεός·
 ὅσαις δὲ λευκοῦ πώματος πόθος παρήν,

696. ἀμμάτων P, ἀμμάτων C. 698. συνεζώσαντο Blaydes.
 ἰβίδ. λιχμῶσαν γέναν P, λιχμῶσαν γένυν C, denuo collati: λιχμῶσιν
 Heath.

701. ὅσαι P. μαζὸς PC: μαστὸς Elms. σπαργῶν P.
 703. ἀνθεςφόρους PC: -ου ed. Brubachiana.
 708. πώματος C, πόματος P, denuo collati.

ἄκροισι δακτύλοισι διαμῶσαι χθόνα
γάλακτος ἔσμονς εἶχον· ἐκ δὲ κισσίνων 710
θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοαί.
ὥστ' εἰ παρήσθα, τὸν θεὸν τὸν νῦν ψέγεις
εὐχαΐσιν ἂν μετήλθες εἰσιδὼν τάδε.

ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,
κοινῶν λόγων δώσουντες ἀλλήλοις ἔριν, 715
ὥς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια·
καὶ τις πλάνης κατ' ἄστν καὶ τρίβων λόγων
ἔλεξεν εἰς ἅπαντας· ὃ σεμνὰς πλάκας
ναίοντες ὀρέων, θέλετε θηρασώμεθα
Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων 720
χάριν τ' ἀνακτι θώμεθ'; εὖ δ' ἡμῖν λέγειν
ἔδοξε, θάμνων δ' ἐλλοχίζομεν φόβαις
κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην
ᾧραν ἐκίνουν θύρσον εἰς βακχεύματα,
Ἰακχον ἀθρόῳ στόματι τὸν Διὸς γόνον 725
Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευ' ὄρος

709. διαμῶσαι PC: λικμῶσαι Par. E, idem superscriptum in C et apogr. Par. G.

710. ἔσμονς libri: ἔσμονς Barnes. γάλακτος εἶχον νάματ' Valckenaer; νασμονς γ. εἶχον Jacobsius; γ. ἡθμονς? Wecklein.

715. καινῶν C secundum Furiam et apogr. Paris. (admisit Musgr.); κοινῶν C sec. Elms. κοινῶν 'post novam conlationem' PC.

716 'versum ex v. 667 (ubi θαυμάτων τε κρείσσονα) huc illatum eiecit Dobraeus' (Dindf.); agnoscit tamen *Chr. Pat.* 2213, ἦκω φράσαι σοι καὶ πόλει πολλὰ ξένα, ὥς καινὰ πάντα θαυμάτων τ' ἐπάξια. ὥς δειν' ὀρῶσι Madvig.

721. θώμεν PC: vel δώμεν vel θώμεθ' Elms.; ipse prius praetulit, posterius alii (Bothius, Schoenius, Kirchf. ed. 1867, Tyrrellius, Weckl.).

722. ἐλλοχίζομεν P, ἐλλοχίζομεν C: ἐνελοχίζομεν Dind.

726. συνεβάκχευσ' PC: συνεβάκχευεν [Longinus] περὶ ὕψους xv 6, unde συνεβάκχευ' Porsonus.

καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.
 κύρεϊ δ' Ἀγαυή πλησίον θρώσκουσά μου
 καὶ γὰρ ἔξεπήδησ' ὡς συναρπάσαι θέλων,
 λόχμην κενώσας ἔνθ' ἐκρύπτομεν δέμας. 730
 ἢ δ' ἀνεβόησεν ὦδρομάδες ἐμαὶ κύνες,
 θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'· ἀλλ' ἔπεσθέ μοι,
 ἔπεσθε θύρσοις διὰ χερῶν ὥπλισμένοι.

ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν
 Βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην 735
 μόσχους ἐπῆλθον χειρὸς ἀσιδήρου μέτα.
 καὶ τὴν μὲν ἂν προσεΐδες εὐθηλον πόριν
 μυκωμένην ἔχουσαν ἐν χεροῖν δίχα,
 ἀλλαι δὲ δαμάλας διεφόρουσιν σπαράγμασιν.
 εἶδες δ' ἂν ἡ πλεύρ' ἡ δίχηλον ἔμβασιν 740
 ῥιπτόμεν' ἄνω τε καὶ κάτω κρεμαστὰ δὲ
 ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἵματι.
 ταῦροι δ' ὑβρίζται κεῖς κέρας θυμούμενοι
 τὸ πρόσθεν, ἐσφάλλοντο πρὸς γαῖαν δέμας,
 μυριάσι χερῶν ἀγόμενοι νεανίδων. 745
 θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ

727. δρόμου Bergmann. versum interpolatum esse suspicatus est Baier.
 729. ξυναρπάσαι Dind.

731. δρομάδες ἐμαὶ κύνες suspectum Nauckio. 732. τῶνδ' ὑπ'· Weckl.

735. σπαραγμῶν C. νεμόμεναι P, νεμομέναις C, denuo collati.

738. ἔχουσιν—δίχα PC: ἔχουσιν—δίχα Scaliger quem secuti sunt Herm., Dind. (ἔλκουσαν—δίχα Reiskius, ἄγουσαν—δίχα Musgr.); δίκη Elms. (Schoenius, Paley, Tyrrell); ἀκμαῖς Nauck. βίᾳ Wecklein (collato βίαν e dial in Aesch. Cho. 656 ab Hermannō eruto); φέρουσιν—βίᾳ iam antea coniecerat Collmann.

740. πλευρὰν libri: πλεύρ' Barnes.

743. κὰς Dindorf.

746 'quod ad accentum attinet, Aldus ἐνδυτα dedit nec variare videntur MSS. Barnesius, quem sequuntur Brunckius et Matthiae, diserte ἐνδυτὰ' (Elms.). ἐνδυτα PC denuo collati.

ἢ σὲ ξυνάψαι βλέφαρα βασιλείοις κόραις.
 χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ
 πεδίων ὑποτάσεις, αἱ παρ' Ἀσωποῦ ῥοαῖς
 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν, 750
 Ὑσιᾶς τ' Ἐρυθράς θ', αἱ Κιθαιρώνος λέπας
 νέρθεν κατωκῆκασιν, ὥστε πολέμιοι
 ἐπεισπεσοῦσαι πάντ' ἄνω τε καὶ κάτω
 διέφερον ἥρπαζον μὲν ἐκ δόμων τέκνα,
 ὅποσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὑπο 755
 προσείχετ' οὐδ' ἐπιπτεν εἰς μέλαν πέδον,
 οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις
 πῦρ ἔφερον, οὐδ' ἔκαιεν. οἱ δ' ὀργῆς ὑπο
 εἰς ὅπλ' ἐχώρουν φερόμενοι Βακχῶν ὑπο·
 οὔπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ. 760

747. σὲ ξυνάψαι C (Matthiae, Madvig, Weckl.); σὸν ξυνάψαι prima manu P, σὸν ξυνάψαις P sec. manu (ita Elms., Herm., Schoenius, Kirchf., Nauck, Dindf., Paley, Tyrrell). βασιλικαῖς coniecit Nauck.

749. ἀσωποῦ C, αἰσωποῦ P denuo collatus.

750. θηβαίων P (denuo coll.), θηβαίων C: Θηβαίοις Brunckius et Hartungus.

751. Ὑσιᾶς libri: Ὑσιᾶς Dind. (Kirchf., Nauck, Wecklein).
 θ' omisit P. Ὑσιᾶς δ' Brunck.

752. 'fortasse ὥς δὲ πολέμοις' Kirchf. ὥς δὲ πολέμοι probavit Madvig qui v. 754 pro τέκνα scribi voluit τύχα.

754 'aut graviter corruptus aut manca oratio versiculo hausto uno alterove' (Kirchhoffius). inter 754 et 755 intercidisse nonnulla putavit Hartungus. ἥρπαζόν <τε χρήματ' > ἐκ δόμων Herwerden.

755. post verba οὐ δεσμῶν ὑπο desinunt C eiusque apographa Parisina duo. 'in Florentino quae deerant ex Aldina descripta supplevit manus recentior; in ipso archetypo post illum versum duo folia vacua relicta sunt a librario' (Kirchhoffius). ante v. 757 lacunam suspicati sunt Tyrrellius et Middendorffius.

758. ἐκαλεθ' P: ἔκαι' ἔθ' Bernhardy, ἔκαιεν Elms. (ἔκαεν Dind.).

τοῖς μὲν γὰρ οὐχ ἤμασσε λογχωτὸν βέλος,
 κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν
 ἐτραυμάτιζον κάπενώτιζον φυγῇ
 γυναῖκες ἄνδρας, οὐκ ἄνευ θεῶν τινος.

πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα, 765
 κρήνας ἐπ' αὐτὰς ἃς ἀνῆκ' αὐταῖς θεός.
 νύψαντο δ' αἶμα, σταγόνα δ' ἐκ παρηίδων
 γλώσση δράκοντες ἐξεφαίδρυνον χροός.

τὸν δαίμον' οὖν τόνδ' ὅστις ἔστ', ὦ δέσποτα,
 δέχου πόλει τῇδ', ὡς τὰ τ' ἄλλ' ἐστὶν μέγας, 770
 κακεῖνό φασιν αὐτόν, ὡς ἐγὼ κλύω,
 τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
 οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις
 οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

ΧΟ. ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους 775
 εἰς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται
 Διόνυσος ἥσσω οὐδενὸς θεῶν ἔφν.

ΠΕ. ἤδη τόδ' ἐγγὺς ὥστε πῦρ ὑφάπτεται
 ὕβρισμα Βακχῶν, ψόγος ἐς Ἑλλήνας μέγας.
 ἀλλ' οὐκ ὀκνεῖν δεῖ στείχ' ἐπ' Ἡλέκτρας ἰὼν 780

761. τὰς P: τοὺς ed. Ald., τοῖς H Stephanus (Elms., Schoenius, Nauck, Kirchl. ed. 1867, Dindf., Wecklein), τὰς post Brodaeum Barne- sius (Herm., Kirchl. ed. 1855, Paley, Tyrrell); τῶν Brunckius quem sequitur Matthiae. 764. γυναῖκας P: γυναῖκες ed. Ald.

766. κρήναις ἐπ' αὐταῖς ed. Ald.; 'fortasse κρήναις δ' ἐπ' αὐταῖς... ἐνίψαν αἶμα' Kirchl. 767. νύψαι τὸ σῶμα -----|≡ αἱματηρὰς σταγόνas ἐκ παρηίδων...δράκοντες...χροά (χροά iam antea conie- cerat Porsonus) Hartung. νύψαι τόδ' αἶμα Herm. 768. δράκοντος P: -es Reiskius. 776. πρὸς τὸν τύραννον bis Chr. Pat. (2222, 2244).

778. ἐφάπτεται P: ὑφάπτεται auctor Chr. Pat. 2227, qui versum integrum suos in usus convertit (ita tres codices a Duebner collati, editio Benedictina habuerat ὥσπερ πῦρ ἐφάπτεται). ὑφάπτεται rece- perunt Nauck, Kirchl. ed. 1867, Tyrrell (δεύτεραι φροντίδες), Wecklein.

πύλας· κέλευε πάντας ἀσπιδηφόρους
ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας
πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ
ψάλλουσι νευράς, ὡς ἐπιστρατεύσομεν
Βάκχαισιν· οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε, 785
εἰ πρὸς γυναικῶν πεισόμεσθ' ἂν πάσχομεν.

ΔΙ. πείθει μὲν οὐδέν, τῶν ἐμῶν λόγων κλύων,
Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
οὐ φημι χρῆναί σ' ὅπλ' ἐπαίρεσθαι θεῶ,
ἀλλ' ἡσυχάζειν· Βρόμιος οὐ σ' ἀνέξεται 790
κινούμεντα Βάκχας εὐίων ὁρῶν ἄπο.

ΠΕ. οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγῶν
σώσει τόδ'· ἢ σοὶ πάλιν ἀναστρέψω δίκην.

ΔΙ. θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος
πρὸς κέντρα λακτίζοιμι θνητὸς ὢν θεῶ. 795

ΠΕ. θύσω, φόνον γε θῆλυν, ὥσπερ ἄξιαί,
πολὺν ταραξας ἐν Κιθαιρῶνος πτυχαῖς.

ΔΙ. φευξεῖσθε πάντες· καὶ τόδ' αἰσχρόν, ἀσπίδας
θύρσοισι Βακχῶν ἐκτρέπειν χαλκηλάτους.

785. ὑπερβαλεῖ Naber. 787—791. ἄγγελος P: ΔΙ. Tyrwhitt.
πείθει P: πείσει quondam Tyrrell. 790. ἡσύχαζε Elms. οὐκ
ἀνέξεται P.

791. κινούμεντα P: κινούμεντα Canter. post βάκχας addit σ Lenting
(Wecklein). fortasse οὐ σ' ἀνέξεται (790); idem conicit J S Reid.

793. σώση P: σώσει ed. Ald. τόδ' P: πόδ' Carolus Diltthey quod
nemo in textum recepit. δίκην; (interrogative) Kirchf., χέρας Weckl.,
χέρας; Hartmann. 796. ἄξιος Wilamowitz-Moellendorff.

797. πόλεμον ταραξας Collmann et Wecklein, non modo quia
φόνον πολὺν ταραξας inusitatum sit, sed etiam quod verbum θύσω, ex
antecedentis distichi θύοιμ' cum acerbitate quadam iteratum, ita aptius
cum φόνον cohaereat.

vv. 798—9 Pentheo, 800—2 nuntio tribuit P: correxit Tyrwhitt.

798. φευξεῖσθε P: φεύξεσθε Elms.

799. ἐκτρέπειν P: ἐντρέπειν? Nauck. ann. crit., ἐκλιπεῖν Hartung.
Βάκχας scribendum esse suspicamur quod Weckleinius quoque conicit.

- ΠΕ. ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ, 800
 ὃς οὔτε πάσχων οὔτε δρῶν σιγήσεται.
 ΔΙ. ὦ τᾶν, ἔτ' ἔστιν εὖ καταστήσαι τάδε.
 ΠΕ. τί δρῶντα; δουλεύοντα δουλείαις ἐμαῖς;
 ΔΙ. ἐγὼ γυναικάς δεῦρ' ὅπλων ἄξω δίχα.
 ΠΕ. οἴμοι· τόδ' ἤδη δόλιον εἰς με μηχανᾷ. 805
 ΔΙ. ποῖόν τι, σῶσαί σ' εἰ θέλω τέχναις ἐμαῖς;
 ΠΕ. ξυνέθεσθε κοινῇ τὰδ', ἵνα βακχεύητ' αἰεί.
 ΔΙ. καὶ μὴν ξυνεθέμην τοῦτό γ', ἴσθι, τῷ θεῷ.
 ΠΕ. ἐκφέρετέ μοι δεῦρ' ὅπλα· σὺ δὲ παῦσαι λέγων.
 ΔΙ. ᾄ· 810
 βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν;
 ΠΕ. μάλιστα, μυρλόν γε δούς χρυσοῦ σταθμόν.
 ΔΙ. τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν;
 ΠΕ. λυπρῶς νιν εἰσίδοιμ' ἂν ἐξωνωμένας.
 ΔΙ. ὅμως δ' ἴδοις ἂν ἡδέως ἅ σοι πικρά; 815
 ΠΕ. σάφ' ἴσθι, σιγῇ γ' ὑπ' ἐλάταις καθήμενος.
 ΔΙ. ἀλλ' ἐξιχνεύσουσίν σε, κἂν ἔλθῃς λάθρα.
 ΠΕ. ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξείπας τάδε.
 ΔΙ. ἄγωμεν οὖν σε κάπιχειρήσεις ὁδῷ;
 ΠΕ. ἀγ' ὥς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ. 820

801. ὡς P (retinuerunt Herm., Schoenius, Kirchf. ed. 1855, Paley):
 ὃς 'legebam olim' Musgr. (in textum receperunt Elms., Nauck, Kirchf.
 ed. 1867, Dindf., Tyrrell, Wecklein). 802. ὅταν P: ὦ τᾶν Scaliger.

803. μὴν δούλαισι δουλεύοντ' ἐμαῖς; coniecit Nauck.

808. μὴ (superscr. ν) P. ἔστι P (Herm., idem κεί μὴ): ἴσθι
 Musgr., ἐς τί Tyrwhitt, ἐς τι Bothius (quod mavult Kirchf.).

814. ἐξωνωμένας P: ἐξων- Elms. τερπνῶς Brunck; λίχνως Metzger.

816. δ' P: γ' Ald. καθήμενας J S Reid, sed adversatur κἂν (817).

817. θέλῃς P: ἔλῃς Pierson. 'fortasse κἂν θέλῃς λαθεῖν' Paley.

818. τᾶδε P: τόδε Hermannus solus. 819. ἄγω μὲν Portus (Tyrrell).

820. δέ σ' οὐ P ('σοί puto sequente οὐ posse crasin facere,' Herm.):
 δέ γ' οὐ coniecit Elms. (recepit Schoenius): γὰρ οὐ Paley (Dindf.), 'aut
 γὰρ οὐ φθονῶ aut δ' οὐδεὶς φθόνος' Kirchhoffius; δ' οὐ σοι Dobraeus, δέ
 σοι Nauck (Tyrrell, Wecklein).

- ΔΙ. στείλαι νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.
 ΠΕ. τί δὴ τόδ'; εἰς γυναικάς ἐξ ἀνδρὸς τελῶ;
 ΔΙ. μὴ σε κτάνωσιν, ἣν ἀνὴρ ὀφθῆς ἐκεῖ.
 ΠΕ. εὖ γ' εἶπας αὐτὸ καὶ τις εἰ πάλαι σοφός.
 ΔΙ. Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε. 825
 ΠΕ. πῶς οὖν γένοιτ' ἂν ἃ σὺ με νουθετεῖς καλῶς;
 ΔΙ. ἐγὼ στελῶ σε δωμάτων εἴσω μολών.
 ΠΕ. τίνα στολήν; ἢ θῆλυν; ἀλλ' αἰδώς μ' ἔχει.
 ΔΙ. οὐκέτι θεατῆς Μαινάδων πρόθυμος εἶ.
 ΠΕ. στολήν δὲ τίνα φῆς ἀμφὶ χρωτ' ἐμὸν βαλεῖν; 830
 ΔΙ. κόμην μὲν ἐπὶ σῶ κρατὶ ταναὸν ἐκτενῶ.
 ΠΕ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι;
 ΔΙ. πέπλοι ποδήρεις· ἐπὶ κᾶρα δ' ἔσται μίτρα.
 ΠΕ. ἦ καὶ τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί;
 ΔΙ. θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας. 835
 ΠΕ. οὐκ ἂν δυναίμην θῆλυν ἐνδύναι στολήν.
 ΔΙ. ἀλλ' αἶμα θήσεις συμβαλὼν Βάκχαις μάχην.
 ΠΕ. ὀρθῶς· μολεῖν χρὴ πρῶτον εἰς κατασκοπήν.
 ΔΙ. σοφώτερον γοῦν ἢ κακοῖς θηράν κακά.

821. νυν P: νυν Canter. 824. εἶπας αὐτὸ τόδ', ὥς τις εἰ conicit Wecklein; 824 sq. interpolatos esse putat Collmann.

826. ἀμὲ νουθετεῖς coniecit Elms. 829 εἰ; (interrogative) Nauck. vv. 828 et 837 interpolatos esse suspicatur Collmann, qui in locum versus 837 versum 829 transponere vult.

v. 828 etiam Weckleinius seclussit, qui in curis criticis p. 15 versus 827—843 ἀνω κάτω τιθεῖς, hunc in ordinem redigendos esse censet, 827, 830—33, 836, 829, 834, 835, 842, 837—41, 843.

835. τε P: γε correxit Herm. δέρος Wecklein collato Med. 5, ubi C habet δέρος [neque aliter scriptum in papyro Med. 5—12 ab H Weillio et F Blassio nuper edita], P (uti hic etiam) δέρας.

vv. 836—9 post v. 823 locat Metzger.

837. αἶμα θήσεις P: δεύσεις Wecklein; coniciet fortasse quispiam αἶμα θύσεις collato, v. 796 θύσω φόνον. εὖ μαθήσει? Nauck. ann. crit.; 'fortasse αἱματώσῃ' Kirchl.

- ΠΕ. καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών; 840
 ΔΙ. ὁδοὺς ἐρήμους ἔμεν· ἐγὼ δ' ἡγήσομαι.
 ΠΕ. πᾶν κρείσσον ἄστε μὴ ἡγελᾶν Βάκχας ἐμοί.
 ἐλθών γ' ἐς οἶκους ἂν δοκῇ βουλευόμεναι.
 ΔΙ. ἔξεστι· πάντῃ τό γ' ἐμὸν εὐτρεπὲς πάρα.
 ΠΕ. στείχοιμ' ἂν ἢ γὰρ ὅπλ' ἔχων πορεύσομαι 845
 ἢ τοῖσι σοῖσι πείσομαι βουλευέμεσιν.
 ΔΙ. γυναικες, ἀνὴρ εἰς βόλον καθίσταται· 848
 ἥξει δὲ Βάκχας, οὗ θανὼν δώσει δίκην. 847
 Διόνυσσε, νῦν σὸν ἔργον, οὐ γὰρ εἶ πρόσω,
 τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν, 850
 ἐνείς ἐλαφρὰν λύσσαν ὥς φρονῶν μὲν εὖ
 οὐ μὴ θελήσῃ θήλυν ἐνδύναϊ στολῇ,

842. γελᾶν P: ἡγελᾶν Reiskius et Piersonus. κρείσσον ἐστὶν ἢ ἡγελᾶν? Nauck. *ann. crit.* lacunam post hunc v. indicavit Kirchhoffius; verum ipsum spurium iudicat Middendorffius. Βάκχας in ἀστοὺς vel (ut iam antea Jacobsius) Θήβας mutandum esse suspicatur Wecklein (cf. 854).

843, 845—6 nuntio, 844 Pentheo tribuit P: correxit Heath.

843. ἐλθόντ'—βουλευέσομαι P (Wecklein): ἐλθόντ'—βουλευόμεν ed. Ald. (Elms., Herm., Schoenius, Paley); ἐλθών—βουλευέσομαι Kirchf. (Dind., Tyrrell); ἐλθών γ' Nauck. ἂν P: ἂν ed. Ald.

844. εὐτρεπὲς P: εὐτρεπὲς Canter.

845. ἢ prima manu P, ἢ secunda. στείχωμεν Schaeferus.

846. ἢ τοῖς σοῖσι πείσομαι P: ἢ τοῖσι σοῖσι πείσομαι ed. Ald.

vv. 848—7 inverso ordine in P: transposuit Musgr. 848. ἀνὴρ P. verum damnat Middendorff. 847. βάκχας P: βάκχαις

L Dindorfius (Dind.). verum 'magistro Byzantino' tribuit Wilamowitz-Moellendorffius, qui paullo severius adscribit, editores 'Byzantini sapientiam trajecto versu Baccho tradere quam ἡθος artemque tragicam respicere malle' (*Anal. Eur.* p. 209).

851. ἐνθείς Burges. 852. θελήσει P: correxit ed. Ald. post 852 ἀρσὴν πεφυκῶς καὶ γένους ἐξ ἀρσενος temere ex Suida addiderunt Schoenius et Tyrrellius.

ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.
 χρήζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν
 γυναικόμορφον ἀγόμενον δι' ἄστεως 855
 ἐκ τῶν ἀπειλῶν τῶν πρὶν, αἰσι δεινὸς ἦν.
 ἀλλ' εἴμι κόσμον ὄνπερ εἰς Ἀιδου λαβὼν
 ἄπεισι μητρὸς ἐκ χεροῖν κατασφαγείς,
 Πενθεῖ προσάψων· γινώσεται δὲ τὸν Διὸς
 Διόυνσον, ὃς πέφυκεν ἐν τέλει θεὸς 860
 δεινότατος, ἀνθρώποισι δ' ἡπιώτατος.

XO. ἄρ' ἐν παννυχίοις χοροῖς στροφή.
 θήσω ποτὲ λευκὸν
 πόδ' ἀναβακχεύουσα, δέραν
 εἰς αἰθέρα δροσερὸν 865
 ῥίπτουσ', ὥς νεβρὸς χλοεραῖς

853. ἔξω δ' ἀλύνων Middendorf.

854. χρήζω P: θήσω (e *Chr. Pat.* 2311, ὀφλεῖν τ' ἐθηκες τοῖς βοροῖς
 γέλωτά με) mavult Nauckius *ann. crit.* ὀφλεῖν P.

855—6 transponit Wecklein, ut γέλωτα ὀφλεῖν artius cum verbis ἐκ
 τῶν ἀπειλῶν cohaereat. 856. ἄς ἐδένασεν? Nauck. *ann. crit.*

860—1 vix sani videntur Kirchhoffio. ἐν τέλει P: ἀνοσίς Do-
 braeus, ἐγγελῶσι Meinekius, ἐνστάταις Nauckius *ann. crit.*; ἐλλέροις
 audacter in textum recepit Weckleinius, laudato Hesychio, ἔλληρα κακά.
 ὥς...ἐντελής Hirzelius 'deleto versu proximò in quo ineptum est ἀνθρώ-
 ποισι' (quod ad ὥς attinet, praeiverat Dobraeus*). 861. ἀνθρώποισι:
 codicis lectionem e compendio ἀνοίσι exortam esse arbitratus, εὐνοοῦσι
 coniecit Badhamust. εὐτρόποισι Musgr.; εὐσεβοῦσι Herwerden qui utrum-
 que verum interpolatum esse existimat; αὐξάνουσι Mekler; ἐννόμοισι
 Wecklein; ὁσίους δ' ἡπιώτατος πέλει Dobraeus. πέφυκεν] 'πέφηνεν
 legit interpolator versus 182,' (Dind.). v. 861 facile carere pos-
 sumus. ἐν (*Hipp.* 1320, *Or.* 754) ἀτελεῖ θεὸς δεινότατος, ἐν ὁμοίοισι
 (1302) δ' ἡπιώτατος, coll. *Hymn. Cer.* 481, ὃς δ' ἀτελής, ἱερὼν ὃς ἔτ'
 ἀμμορος, οὐποθ' ὁμοίων αἶσαν ἔχει φθιμένος περ Munro. Equidem
 malim ἀτελέσιν...ἐνσπόνδοισι (924). ἐν ἀτελεῖ...ἐν θρησκόισι Verrall.

862. παννυχίοισι P (tertia syllaba fuerat χεῖ) : παννυχίους ed. Ald.

864. δέρην P: δέραν Elms.

865. εἰς αἰθέρα P: αἰθέρ' εἰς Musgr. (Wecklein, αἰθέρ' ἐς Dind.).

* εἰ (vel φ) θέλει W. T. Lendrum (1883). † ἀνοσίς (= ἀνθρώποισιν) revera habet P.

ἐμπαίζουσα λείμακος ἡδοναῖς,
 ἥνικ' ἂν φοβερὰν φύγη
 θήραν ἔξω φυλακᾶς
 εὐπλέκτων ὑπὲρ ἀρκύνων, 870
 θωύσσω δὲ κυναγέτας
 συντείνῃ δρόμημα κυνῶν
 μόχθοις τ' ὠκυδρόμοις ἀελ-
 λὰς θράσκει πεδίον
 παραποτάμιον, ἡδομένα
 βροτῶν ἐρημίαις 875
 σκιαροκόμου τ' ἐν ἔρνεσιν ὕλας.
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον
 παρὰ θεῶν γέρας ἐν βροτοῖς
 ἢ χεῖρ' ὑπὲρ κορυφᾶς
 τῶν ἐχθρῶν κρείσσω κατέχειν; 880
 ὅ τι καλὸν φέλον αἶε.

ὀρμάται μόλις, ἀλλ' ὅμως ἀντιστροφή.

867. ἡδοναῖς P: ἀδ- Elms. fortasse ἐν νάπαις (collato 1084) Wecklein.

869. φοβερὰν θήραμ' P: φοβερὸν θήραμ' ed. Ald. (Elms., Schoenius, Kirchl., Paley, Tyrrell); φοβερὰν θήραν Nauck, Dind., Wecklein (cf. 1171).

870. 'fortasse legendum εὐπλέκτων θ' Elms.

872. δρόμημα mavult Cobet. V. L. p. 604².

873. μοχθοῖς τ' prima manu P: μόχθοις δ' Fixius; coniunctionem delet Wecklein. ὠκυδρόμοις τ' ἀέλλαις P: ὠκυδρόμοις ἀελλὰς Herm. (Kirch.², Dind., Wecklein).

874. παρὰ ποτάμιον P: correxit Reiskius. ἡδομένα P: ἀδ- Dind.

876. σκιαροκόμου θ' ἔρνεσιν P: σκιαροκόμου τ' ἐν ἔρνεσιν ed. Ald. et Nauckius in *textu*; σκιαροκόμοι τ' ἔρνεσιν Nauckius in *ann. crit.* (Dind., Wecklein).

880. τῶν hic et in antistropa (900) delet Herm. κρείσσω P.

πιστόν τι τὸ θεῖον
 σθένος· ἀπευθύνει δὲ βροτῶν
 τοὺς τ' ἀγνωμοσύναν 885
 τιμῶντας καὶ μὴ τὰ θεῶν
 αὔξοντας σὺν μαινομένα δοκᾶ.
 κρυπτεύουσι δὲ ποικίλως
 δαρὸν χρόνου πόδα καὶ
 θηρῶσιν τὸν ἄσεπτον. οὐ 890
 γὰρ κρεῖσσόν ποτε τῶν νόμων
 γιγνώσκειν χρῆ καὶ μελετᾶν.
 κούφα γὰρ δαπάνα νομί-
 ζειν ἰσχὺν τόδ' ἔχειν,
 ὅ τι ποτ' ἄρα τὸ δαιμόνιον,
 τό τ' ἐν χρόνῳ μακρῷ 895
 νόμιμον αἰεὶ φύσει τε πεφυκός.
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον
 παρὰ θεῶν γέρας ἐν βροτοῖς
 ἢ χεῖρ' ὑπὲρ κορυφᾶς
 τῶν ἐχθρῶν κρεῖσσω κατέχειν; 900
 ὅ τι καλὸν φίλον αἰεί.
 εὐδαίμων μὲν ὃς ἐκ θαλάσσης ἐπφδός.
 ἔφυγε χεῖμα, λιμένα δ' ἔκικεν·

883. τὸ θεῖον P: τό γε θεῖον ed. Ald.; τι τὸ θεῖον Nauck. *ann. crit.* (Dind., Wecklein).

885. τοὺς τὰν ἀγνωμοσύναν Nauckius *ann. crit.*, servato tamen in strophā eis αἰθέρα (865).

887. συμμαίνομένα P: σὺν μαινομένα Barnes. δοξα P: δοκᾶ, praeunte J F Daviesio quem secutus erat Tyrrellius, in textum recepit Wecklein, collato Aesch. *Ag.* 421, ubi δόξαι in δόκαι (*sic*) ab Hermanno mutatum (Hesych. δόκην (*sic*)· δόκησιν).

891. γὰρ punctis notatum in P. 893. τ' P: τόδ' Heath.

902. θαλάσσης P: -as Brunck. 903. χεῖμα P: κύμα ed. Ald.

εὐδαίμων δ' ὅς ὑπερθε μόχθων
 ἐγένεθ'. ἕτερα δ' ἕτερος ἕτερον 905.
 ὀλβῳ καὶ δυνάμει παρήλθεν.
 μυρίαὶ δὲ μυρίοισιν
 ἔτ' εἰς' ἐλπίδες· αἱ μὲν
 τελευτῶσιν ἐν ὀλβῳ
 βροτοῖς, αἱ δ' ἀπέβησαν·
 τὸ δὲ κατ' ἡμᾶρ ὅτῳ βίωτος 910
 εὐδαίμων, μακαρίζω.

ΔΙΟΝΤΣΟΣ.

σὲ τὸν πρόθυμον ὄνθ' ἂ μὴ χρεῶν ὄρᾶν
 σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,
 ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι,
 σκευὴν γυναικὸς μαινάδος Βάκχης ἔχων 915
 μητρός τε τῆς σῆς καὶ λόχου κατὰσκοπος·
 πρέπεις δὲ Κάδμου θυγατέρων μορφῇ μιᾷ.

ΠΕΝΘΕΤΣ.

καὶ μὴν ὄρᾶν μοι δύο μὲν ἡλίους δοκῶ,
 δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον·

905. ἕτερα P: ἕτερα Elms.

907. μυρίαὶ μυρίοισιν ἔτ' εἰσιν P: μυρίαὶ δὲ μυρίοισιν | ἔτ' εἰς' Herm. (Nauck, Kirchf.², Dind., Tyrrell, Wecklein); μ. δ' ἐτι μυρίοισιν εἰσιν Schoenius; idem coniecit Paleius nisi quod μυρίοις dedit.

910. ἡμᾶρ P: αἶμαρ Elms., Dind., Tyrrell.

v. 913 uncinis inclusit Tyrrellius ne Euripides δις ταῦτόν εἰπεῖν videre-
 tur; quo fit ut Dionysi orationi totidem versiculis Pentheus respondeat.
 σπένδοντα P: correxit Musurus (ed. Aldinae editor).

914. κῶφθητί μοι, litterarum concursum parum suavem, praetulit
 Herwerden.

916. 'scribendum μητρός γε' Kirchf. καὶ P: ἐκ Herm., καὶ
 χοροῦ Hartung. versum spurium esse suspicatur Middendorf.

917. μορφῇ P: μορφὴν Musgr. (Dobraeus, Nauck, Kirch.², Paley,
 Wecklein).



καὶ ταῦρος ἡμῖν πρόσθεν ἡγεῖσθαι δοκεῖς 920

καὶ σῶ κέρατα κρατὶ προσπεφυκέναι.

ἀλλ' ἢ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.

ΔΙ. ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὦν οὐκ εὐμενής,
ἔνσπονδος ἡμῖν· νῦν δ' ὄρῳς ἂν χρή σ' ὄρᾶν.

ΠΕ. τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἰνουὺς στάσιν 925
ἢ τὴν Ἀγαύης ἐστάναι μητρός γ' ἐμῆς;

ΔΙ. αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὄρῶν.

921. κέρατα P et schol. Lycophron. 209: κέρα τε ed. Ald. unde
κέρατε Brodaeus. 922. ἦσθ' ἀνὴρ Middendorf.

923—4 primus Dionysio restituit Tyrwhittus. 925. 'nescio an
legendum τίς' Elms. 926. γ' a correctore additum in P.

927. 'post haec verba versus unus Dionysi, duo Penthei excidisse
videntur Kirchhoffio propter violatam stichomythiam. eadem de causa
unius versus defectum post 934 idem notavit' (Dindorf). Weckleinus,
Middendorffii potius sententiam amplexus versum 929, utpote nequa-
quam necessarium, damnantis, in versu 931 ἐξ ἔδρας in ἐκ μέτρας mutat,
qua coniectura versus ille suspectus mihi quidem defendi videtur; scilicet
versu ipso servato, nihil inde mutuari necesse est.

- ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὕδε,
 οὐχ ὥς ἐγὼ νιν ὑπὸ μίτρα καθήρμωσα.
 ΠΕ. ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ 930
 καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.
 ΔΙ. ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,
 πάλιν καταστελούμεν· ἀλλ' ὄρθου κάρα.
 ΠΕ. ἰδού, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δῆ.
 ΔΙ. ζῶναί τέ σοι χαλῶσι κούχ ἐξῆς πέπλων 935
 στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.
 ΠΕ. κἄμοι δοκοῦσι παρά γε δεξιὸν πόδα·
 τάνθενδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.
 ΔΙ. ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,
 ὅταν παρὰ λόγον σῶφρονας Βάκχας ἴδῃς; 940
 ΠΕ. πόττερα δὲ θύρσον δεξιᾷ λαβὼν χερὶ
 ἦ τῇδε, Βάκχῃ μᾶλλον εἰκασθήσομαι;
 ΔΙ. ἐν δεξιᾷ χερὶ χᾶμα δεξιῷ ποδὶ
 αἴρειν νιν· αἰνῶ δ' ὅτι μεθέσθηκας φρενῶν.
 ΠΕ. ἄρ' ἂν δυναίμην τὰς Κιθαιρώνας πτυχὰς 945
 αὐταῖσι Βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν;
 ΔΙ. δύναι' ἄν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
 οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ.
 ΠΕ. μοχλοὺς φέρωμεν ἢ χεροῖν ἀνασπᾶσω
 κορυφαῖς ὑποβαλὼν ὤμον ἢ βραχίονα; 950

930—1 in margine additos habet P. post 934 unum versum desiderat Kirchl.

940. παρὰ λόγον P: παράλογον Porson. sed cf. Shilletonem in Thuc. I 65.

944. αἴρειν P: correxit Ald. 945. πτυχὰς P: πτύχας male ed. Ald.

946. αὐταῖσι βακχαῖς P: 'καὶ ἐν Βάκχαις, αὐτῇσιν ἐλάταις' schol. Eur. Phoen. 3, unde αὐταῖσιν ἐλαταῖς in textum receperunt Dind., Kirchl.², Wecklein. scholiastam hunc versum respexisse indicaverat Valckenaer.

- ΔΙ. μὴ σύ γε τὰ Νυμφῶν διολέσσης ἰδρύματα
καὶ Πανὸς ἔδρας, ἐνθ' ἔχει συνρίγματα.
- ΠΕ. καλῶς ἔλεξας· οὐ σθένει νικητέον
γυναικάς, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.
- ΔΙ. κρύψει σὺ κρύψιν ἣν σε κρυφθῆναι χρεῶν 955
ἐλθόντα δόλιον Μαινάδων κατὰσκοπον.
- ΠΕ. καὶ μὴν δοκῶ σφᾶς, ἐν λόχμαϊς ὄρνιθας ὥς,
λέκτρων ἔχουσθαι φιλτάτοις ἐν ἔρκεσιν.
- ΔΙ. οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ·
λήψει δ' ἴσως σφᾶς, ἣν σὺ μὴ ληφθῆς πάρος. 960
- ΠΕ. κόμιζε διὰ μέσης με Θηβαίας χθονός·
μόνος γάρ εἰμ' αὐτῶν ἀνὴρ τολμῶν τόδε.
- ΔΙ. μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μόνος.
τοίγάρ σ' ἀγῶνες ἀναμένουσιν οὐς ἔχρῃν.
ἔπου δέ· πομπὸς δ' εἰμ' ἐγὼ σωτήριος, 965
κεῖθεν δ' ἀπάξει σ' ἄλλος ΠΕ. ἡ τεκοῦσά γε.
- ΔΙ. ἐπίσημον ὄντα πᾶσιν. ΠΕ. ἐπὶ τόδ' ἔρχομαι.
- ΔΙ. φερόμενος ἥξεις ΠΕ. ἀβρότητ' ἐμὴν λέγεις.
- ΔΙ. ἐν χερσὶ μητρός. ΠΕ. καὶ τρυφᾶν μ' ἀναγκά-
σεις.
- ΔΙ. τρυφάς γε τοιάσδ'. ΠΕ. ἀξίων μὲν ἄπτομαι. 970
- ΔΙ. δεινὸς σὺ δεινὸς καπὶ δεῖν' ἔρχει πάθῃ,

951. τᾶν (non τῶν) P: τὰ H Stephanus.

952. καπνὸς P; Πανὸς Brodaeus.

955. κρυφθῆναι P: κρυφθῆναι ed. Ald.

961. χθονός P: πόλεως e Nauckii coniectura Wecklein.

962. εἰμ' (εἰμ' Ald.) αὐτῶν P: αὐτῶν εἰμ' Elms. (Dind., Wecklein).

δοτῶν coniecit Paley; obiter commemorat Elms., praeiverat Burges.

964. ἐχρῇν P: χρεῶν Hartung, σε χρῆ Fixius et Wecklein; οὐ
χρεῶν mavult Kirchhoffius, οὐς γε χρῆς Bergmann.

965. εἰμ' P: εἰμ' Ald. σωτηρίας J S Reid collato v. 1047.

968. 'nescio an legendum ἐμοὶ λέγεις' Elms.

970. 'vereor ne scripserit ἀξίων γὰρ ἄπτομαι' Herm.

ὥστ' οὐρανῷ στήριζον εὐρήσεις κλέος.

ἔκτειν', Ἀγάνη, χεῖρας αἷ θ' ὁμόσποροι
Κάδμου θυγατέρες· τὸν νεανίαν ἄγω
τόνδ' εἰς ἀγῶνα μέγαν, ὃ νικήσων δ' ἐγὼ 975
καὶ Βρόμιος ἔσται. τᾶλλα δ' αὐτὸ σημαίνει.



ΧΟ. ἴτε θοαὶ Λύσσης κύνες ἴτ' εἰς ὄρος, στροφή.
θίασον ἐνθ' ἔχουσι Κάδμου κόραι,
ἀνοιστρήσατέ νιν
ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ 980
Μαινάδων ἐπὶ κατάσκοπον λυσσώδη.

976. ἔσται P: ἐστι Wecklein.
Elms., Dind., Tyrrell, Wecklein.

977. λύσσης P: Λύσσης

981. μαινάδων κατάσκοπον P: M τὸν κ. Meinek., Weckl. — M
σκοπὸν Matthiae. 'κατάσκοπον fortasse pro σκοπὸν ab librario positum
est. ex v. 956, tres autem syllabae vel ante vel post μαινάδων exciderunt'
(Dindorf). ἐπὶ τὸν M σκοπὸν λυσσώδη Hartung, λ. κατάσκοπον M
Wilamowitz-Moellendorff (*Hermes* XIV 179). M ἄσκοπον σκοπὸν
Fixius; M ἐπὶ κατάσκοπον Thompson.

μάτηρ πρῶτά νιν λευρᾶς ἀπὸ πέτρας ἦ
σκόλοπος ὄψεται

δοκεύοντα, Μαινάσιν δ' ἀπύσει·

τίς ὅδε Καδμείων

985

μαστήρ ὀριδρόμων

ἐς ὄρος ἐς ὄρος ἔμολ' ἔμολεν, ὦ Βάκχαι;

τίς ἄρα νιν ἔτεκεν;

οὐ γὰρ ἐξ αἵματος γυναικῶν ἔφν·

λαίνας δέ τινος ὅδ' ἦ Γοργόνων

990

Λιβυσσᾶν γένος.

ἴτω δίκᾳ φανερός, ἴτω ξιφηφόρος

φονεύουσα λαιμῶν διαμπαξ

τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος

995

τόκον γηγενῇ·

ὅς ἀδίκῳ γνώμα παρανόμῳ τ' ὀργᾷ ἀντιστροφή.

982. ἡ σκόπελος Wecklein, cum alioquin σκόλοπος per abusionem idem ac δένδρου significaret; ἡ σκοπέλου iam antea coniecerat Hartung. εὐσκοπος Nauck. *ann. crit.*.—πρῶτα P: ἀν πρῶτα? Thompson.

986. ὀριοδρόμων P: οὐριοδρόμων ed. Ald.; οὔριον δρόμον Matthiae (Herm., Dind., Paley); ὀργίων δρόμῳ Schoenius, ὀρειδρόμων μαστήρ Καδμείων Nauck. *ann. crit.*.—‘ἀν ὀριδρόμων?’ (Kirchhoffius et Tyrrellius), quod verbum, in lexicis nonnullis omissum, a Nonno tamen bis saltem (5, 229 et 25, 194) usurpatum esse iam pridem monui. ὀρθρεύων Wecklein collatis *Supp.* 978, *Tro.* 182. εἰς...εἰς P: ἐς...ἐς ed. Ald. alterum ἐς ὄρος delere vult Nauckius.

987. ἔμολεν ἔμολεν P: semel tantum ed. Ald. (Dind.); ἔμολ' ἔμολεν Elms. (Wecklein).

989. ὅδ' ἔφν P: ἔφν ed. Ald.

990. δέ τινος ἦ P: δέ γέ τινος ἦ ed. Ald. (Elms., Paley); δέ γέγον' ὅδ' Nauckius; δέ τινος ὅδ' ἦ Herm. (Schoenius, Dind., Tyrrell, Kirchl.², Wecklein, sed idem ὅδ' in δ γ' mutandum esse conicit).

993. 1014. δαίμων P: λαιμῶν Tyrwhitt.

996. γόνον P: τόκον e v. 1016 Elms.

in v. 997 ὀργᾷ et v. 998 verba extrema Nauckio suspecta.

περὶ σά, Βάκχι', ὄργια ματρός τε σᾶς
 μανείσῃ πραπίδι
 παρακόπῃ τε λήματι στέλλεται, 1000
 σὰν ἀνίκατον ὡς κρατήσων βίαν.
 γνῶμαν σῶφρον', ἀ θνατοῖς ἀπροφασίστοις
 εἰς τὰ θεῶν ἔφν,
 βροτείαν τ' ἔχειν ἄλυπος βίος.
 τὸ σοφὸν οὐ φθονῶ. 1005
 χαίρω θηρεύου-
 σα τὰδ' ἕτερα μεγάλα φανέρ' ἄγουντ' αἰεῖ

998. περὶ (+ τὰ Ald.) βάκχι' ὄργια ματρός τε σᾶς P: περὶ (ἐπὶ W.-
 Moellendorff) σά, Βάκχι', ὄργια (ἔργα Elms., ἱρὰ Mekler,) ματρός τε σᾶς
 Scaliger (Tyrrell); π. τὰ β. ὄργιά τε θεᾶς ματρός Wecklein; ματρός τε γὰς
 Burges; ὄργιά τε Ματέρος Hartung. 'versus corruptissimus' Kirchhoff.
 π. τὰ β. ἱερὰ ματρός τε θεᾶς Weckl. (*Phil. Anz.* 1879, p. 162).

999. μανείσα P: correxit Brodaeus.

1001. τὰν P: τὸν ed. Ald. τὰν κλητον Wilamowitz-M. θεὸν post
 Kayserum Schoenius. βία P: βίαν coniecerat quondam Dind., retinuit
 tamen βίᾱ. σὰν...βίαν Thompson. τὰν...νίκαν Wecklein.
 'Ρεῖαν? Nauck. *ann. crit.*

1002. γνῶμαν σῶφρονα θάνατος ἀπροφάσιςτος εἰς τὰ θεῶν (εἰ τὰ τε
 θεῶν Ald.) ἔφν P: σῶφρον' ἀθάνατον Matthiae et Tyrrell; σῶφρονα
 θνατοῖς ἀπροφασίστως Heath; ἀ θνατοῖς ἀπροφάσιςτος Herm. (Schoe-
 nius, Nauck, Paley). θνατοῖς ἀπροφασίστοις dubitanter conieci, quod
 Weckleinio quoque placere nuper didici, sed idem maluit γνῶμαν σῶ-
 φρονα retinere.

'fortasse legendum γνῶμα σῶφρων ἀ θνατοῖς ἀπροφάσις-|τος εἰς τὰ
 θεῶν ἔφν | βροτείῃ γ' ἔχειν ἄλυπος βίῃ' Thompson.

1004. βροτείῃ...βίος P: βροτείῃ...βίῃ ed. Ald. (Herm.), βροτείαν...
 βίος Elms. (Nauck, Dindf., Paley, Wecklein). βρότειον Schoenius.

1005. τὸ σοφὸν P: τὸν σοφὸν ed. Ald. φθόνῳ P: φθόνῳ ed.
 Ald. (τὸ σοφὸν οὐ φθόνῳ Elms., Herm., Dind., Paley, Tyrrell).

1007. τὰ δ' P*: τὰδ' Heath. θηρεύουσ' ἕτερα (omisso τὰ δ')
 Nauck. φανερά τῶν αἰεῖ (αἰεῖ Ald.) P: φανερά τ' ὄντ' Musgr.
 (Schoenius, Nauck), 'forsan τὸν αἰεῖ' Dobraeus; φανέρ' ἄγουντ' Fixius et
 Wecklein (fragm. 651), φανέρ' ἰόντ' Thompson. αἰεῖ ἐπὶ] 'hiatus
 vitiosus, nec brevis in fine versus syllaba recte habet' (Dind.).

* τὰδ' in codice revera scriptum.

ἐπὶ τὰ καλὰ βίον,
 ἡμᾶρ εἰς νύκτα τ' εὐαγοῦντ' εὐσεβεῖν,
 τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόν-
 τα τιμᾶν θεούς.
 ἴτω δίκᾳ φανερός, ἴτω ξιφηφόρος
 φονεύουσα λαιμῶν διαμπὰξ
 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος
 τόκον γηγενῇ.

1010

1015



φάνηθι ταῦρος ἢ πολὺκράνος ἰδεῖν
 δρᾶκων ἢ πυριφλέγων
 ὀρᾶσθαι λέων.

ἐπ' αὐτός.

ἴθ', ὦ Βάκχε, θηραγρευτῇ Βακχᾶν,

1020

1008. ἐπὶ τὰ κατὰ βίον post Reiskium Herm. ἐπὶ: an ποτὶ?

1009. ἡμᾶρ P: ἄμαρ post Elmsleium Dind. εὐ αἰοῦντ' P: εὐ
 αἰοῦντ' ed. Ald. (Schoenius), εὐαγοῦντ' Herm. 1010. τὰ τ' ἔξω Elms.

1019. ἢ P: 'fortasse ἢ καὶ' Dind., ἢτοι Hartung, ἢπου Tyrrell.

1020. θηραγρότα (ο a correctore) P: θηραγρέτα ed. Ald., θηραγρέτα
 Scaliger, et Musgr. (Elms., Herm.). τῷ θηραγρέτᾳ Brunck; θῆρ
 θηραγρέτα Tyrrell. τὸν θηραγρέταν Matthiae (Paley). θηρα-
 γρεύτα Nauckius (Kirchf.²), θηραγρευτῇ receperunt Dind. et Wecklein.
 θῆρ', ἀγροδότα...πεσόντα Schoenius. θῆρ' ἀγρεύταν mavult Kirchf.

γελῶντι προσώπῳ περίβαλε
βρόχον ἐπὶ θανάσιμον
ἀγέλαν πεσόντι τὰν Μαινάδων.

ΑΓΓΕΛΟΣ.

ὦ δῶμ' ὃ πρὶν ποτ' ἠϋτύχεις ἀν' Ἑλλάδα,
Σιδωνίου γέροντος, ὃς τὸ γηγενὲς 1025
δράκοντος ἔσπειρ' ὄφεος ἐν γαίᾳ θέρος,
ὥς σε στενάζω, δοῦλος ὦν μὲν, ἀλλ' ὅμως.
[χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν]

ΧΟ. τί δ' ἔστιν; ἐκ Βακχῶν τι μὲνεις νέον;

ΑΓΓ. Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός. 1030

ΧΟ. ὦναξ Βρόμιε θεὸς φαίνει μέγας.

ΑΓΓ. πῶς φῆς; τί τοῦτ' ἔλεξας; ἢ 'πὶ τοῖς ἐμοῖς

1021—3. τὸν θηράγρεταν | γελῶντι προσώπῳ περίβαλε βρόχον θανάσιμον | ἐπ' ἀγέλαν πεσόντα τὰν Μαινάδων, Hartung. verba γελῶντι προσώπῳ quae metro incommoda esse vidit Dindorfius, glossema esse putat Weckleinius quod vocabulum aliquod rarius e textu extruserit, verbi causa *χαροπῶς* vel *χαροπὸς*; locum igitur hunc fere in modum restituere conatur, *θανάσιμον βρόχον περίβαλε χαροπῶς | ἐπ' ἀγέλαν πεσόντι τὰν Μαινάδων.* 1022. ἐπὶ θανάσιμον P: θ. ἐπὶ Fixius (Dindf.).

1023 'fortasse ἐς ἀγέλαν' Kirchf. πεσόντα P: πεσόντι Scaliger (Elms., Nauck, Dind., Wecklein).

1024. εὐτύχεις P: ἠϋτύχεις Heath (Elms., Dind., Paley, Tyrrell, Wecklein). 1026. ὀδόντος ἔσπειρ' Elms., ἔσπειρ' ὀδόντων Hartung.

ὄφεος P: Ἄρεος Elms. (Schoenius). "ὄφεον ex Barnesii coniectura 'etsi non habeo aliud exemplum huius adiectivi' (Hermann); sed ὄφεος non solum libri [*immo vero*, codex unicus], verum etiam Gregor. Cor. p. 402, Theodosius ap. Bekk. Anecdota 981, 13, qui diserte propter formam ὄφεος h. l. laudant" (Shilleto *adv.*) ἐν γῆαυ Wecklein.

1028. versum hunc, utpote a *Med.* 54 sumptum, eiciebat Dobraeus (Kirchf.). sive τῆς sive τις P: τὰ ed. Ald. ex *Med.* l. c.

1031. θεὸς φαίνει P: καὶ γὰρ θεὸς φαίνει ed. Ald. ὦναξ Βρόμιε θεὸς, θεὸς φ. μ. Herm. (Tyrrell). θεὸς σὺ φ. μ. Schoenius, Kirchf. θεὸς φαίνει νῦν μέγας Paley. ὦναξ ὦ βρόμιε, θεὸς φ. μ. Hartung.

- χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;
 ΧΟ. εὐάζω ξένα μέλεσι βαρβάρους·
 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω. 1035
 ΑΓΓ. Θήβας δ' ἀνάνδρους ᾧδ' ἄγεις * * * *;
 ΧΟ. ὁ Διώνυσος ὁ Διώνυσος, οὐ Θῆβαι
 κράτος ἔχουσ' ἐμόν.
 ΑΓΓ. συγγνωστὰ μέν σοι, πλήν ἐπ' ἐξειργασμένοις
 κακοῖσι χαίρειν, ὦ γυναῖκες, οὐ καλόν. 1040
 ΧΟ. ἔνεπέ μοι, φράσον, τίني μόρω θνήσκει
 ἄδικος ἄδικά τ' ἐκπορίζων ἀνὴρ;
 ΑΓΓ. ἐπεὶ θεράπνας τῆσδε Θηβαίας χθονὸς
 λιπόντες ἐξέβημεν Ἀσωποῦ ῥοάς,
 λέπας Κιθαιρώνειον εἰσεβάλλομεν 1045
 Πενθεὺς τε καὶ γῶ, δεσπότη γὰρ εἰπόμεν,
 ξένος θ' ὃς ἡμῖν πομπὸς ἦν θεωρίας.
 πρῶτον μὲν οὖν ποιηρὸν ἵζομεν νάπος,
 τὰ τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἀπο
 σώζοντες, ὥς ὀρώμεν οὐχ ὀρώμενοι. 1050
 ἦν δ' ἄγκος ἀμφίκριμνον, ὕδασι διάβροχον,
 πεύκαισι σύσκιάζον, ἔνθα Μαινάδες
 καθήντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.
 αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα

1032. ἦ P: ἦ Bruck. 1037. Διώνυσος οὐ P: Διὸς παῖς, οὐ Weckl.
 1037—8. 'versus ex tribus, ut videtur, dochmiis compositus, sic vel
 simili aliquo modo restituendus, ὁ Διώνυσος ὁ Διὸς, οὐκέτι Θῆβαι, κράτος
 ἔχουσ' ἐμόν' (Dindorf). 1039 ἐξεργ. (defunctis) ἐχθοροῖσι Hartmann.

1041. ἔνεπε P (Wecklein): ἔνεπε Bruck. τίνει P: τίνη ed. Ald.
 et Chr. Pat. 653, ἄγ', εἰπέ μοι, φράσον, τίνη θνήσκει μόρω;

1043. Θεράπνας editores priores (Musgr., Elms., Herm.); θεράπνας
 rectius recentiores. 1044. ῥοὰς P: ῥοὰς ed. Ald.

1048. πικρὸν P: ποιηρὸν ed. Ald.; Chr. Pat. 676, πρῶτον μὲν εἰς
 χλοηρὸν ἵζον που νάπος. 1049. ἐκποδῶν P: ἐκ ποδῶν Chr. Pat. 677.

1050. ὀρώμεν P: ὀρώμεν Musgr. 1053. καθήντ' P: καθήντ' Elms.

1054. ἐκλελοιπὸς κισσοῦ Herwerden.

κισσῶ κομήτην αὐθις ἐξανέστεφον, 1055
αἱ δ' ἐκλιπούσαι ποικίλ' ὡς πῶλοι ζυγὰ
βακχείον ἀντέκλαζον ἀλλήλαις μέλος.

Πενθεὺς δ' ὁ τλήμων θήλυν οὐχ ὀρών ὄχλον
ἔλεξε τοιάδ'· ὦ ξέν', οὐ μὲν ἔσταμεν,
οὐκ ἐξικνούμαι Μαινάδων ὅσσοις νόθων 1060
ὄχθον δ' ἐπεμβὰς ἢ ἐλάτην ὑψαύχενα
ἴδοιμ' ἂν ὀρθῶς Μαινάδων αἰσχροουργίαν.

τοῦντεῦθεν ἤδη τοῦ ξένου τι θαῦμ' ὀρώ·
λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
κατήγεν, ἦγεν, ἦγεν εἰς μέλαν πέδον 1065
κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς
τόρῳ γραφόμενος περιφορὰν ἐλικοδρόμον·

1055. αὐτις P : αὐθις ed. Ald.

1056. ποικίλ' suspectum Nauckio. inter ἐκλιπούσαι et ποικίλ'
versum unum excidisse suspicatur Wecklein (1879). ἐμπλέκουσαι
ποικίλ' ὡς πῶλοι ζυγὰ Madvig. αἱ δ', ἐκλιπόντες Weckl. (*Phil. Anz.*
1881). inter αἱ δ' et ἐκλιπούσαι lacunam suspicatur Herwerden.

1060. ὀσιννόθων P : ὀσσοιν νόθων Tyrrell ed. 1. in 'veteribus codici-
bus' μόθων scriptum fuisse falso affirmavit H Stephanus, cuius mendacio
decepti alii alia coniecerunt, ὅποι μόθων Musgr. (Paley), ὀσσοις μόθων
Heath (Schoenius), ἐσμὸν μαθεῖν Reiskius; ὅσον ποθῶ Elms., ὀσσοις
ὄσον Herm., ὀσσοις ὄχλον Middendorf. Weckleinius, cui quondam νόσον
μαθεῖν arriserat, nunc in scriptura codicis ὅσοι νόθων verbum οἰστρομένων
(sc. φστρομένων) latere suspicatur. ποθεινὸς ὦν Metzger. An πρόσωθεν
ὦν, vel πρόσω σκοπῶν, vel ὀσσοις ἀθρῶν? ὀσσοις νόθων Tyrrell ed. 2.

1061. ὄχθων δ' ἐπ' ἐμβὰς P : ὄχθον δ' ἐπεμβὰς ed. Ald. εἰς
ἐλάτην P : ἡ'λάτην Tyrwhitt (Elms., Dind., Paley, Tyrrell); ἡ ἐλάτην
Schoenius (Kirchf., Nauck, Wecklein); ἐς ἐλάτην Herm.

1063. τοῦνθενδε δ' ἤδη scribendum videtur Kirchhoffio. ξένου
θαῦμ' ὀρώ P, τι a correctore inserto : θαυμάσθ' ὀρώ Nauckius (Kirchf.,
Tyrrell). θέαμ' ὀρώ Wecklein. 1065. κατήγεν ἡρέμ' ἡρέμ' Naber.

1066. κυκλοῦται P : κυκλοῦτο ed. Ald. 'fortasse κύκλω δ' ἄρ',
Kirchf.

1067. περιφορὰν ἔλκει (ἔλκη manu sec.) δρόμον P : περὶ φορὰν ἔλκη
δρόμον ed. Ald. : ἐλικοδρόμον Reiskius (Dind., Wecklein); ἐλκεδρόμον
Scaliger (Tyrrell). versum delet Schumacher; idem in v. 1061 ὄχθων
δ' ἐπ' ἐμβὰς mavult.

ὥς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων
 ἔκαμπτεν εἰς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.
 Πενθέα δ' ἰδρύσας ἐλατίνων ὄζων ἔπι, 1070
 ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω
 ἀτρέμα, φυλάσσω μὴ ἀναχαιτίσειέ νιν.
 ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο
 ἔχουσα νώτοις δεσπότην ἐφήμενον.
 ὦφθη δὲ μᾶλλον ἢ κατεῖδε Μαινάδας· 1075
 ὅσον γὰρ οὐπω δῆλος ἦν θάσσω ἄνω,
 καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,
 ἐκ δ' αἰθέρος φωνή τις, ὥς μὲν εἰκάσαι
 Διόνυσος, ἀνεβόησεν· ὦ νεάνιδες,
 ἄγω τὸν ὑμᾶς καὶ μὲ τὰμά τ' ὄργια 1080
 γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νιν.
 καὶ ταῦθ' ἅμ' ἡγόρευε καὶ πρὸς οὐρανὸν
 καὶ γαῖαν ἐστήριζε φῶς σεμνοῦ πυρός.
 σίγησε δ' αἰθήρ, σίγα δ' εὐλειμος νάπη
 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν. 1085
 αἱ δ' ὥσιν ἡχῆν οὐ σαφῶς δεδεγμέναι
 ἔστησαν ὀρθαὶ καὶ διήνεγκαν κόρας.
 ὁ δ' αὖθις ἐπεκέλευσεν· ὥς δ' ἐγνώρισαν
 σαφῇ κελευσμῶν Βακχίου Κάδμου κόραι,
 ἦξαν πελείας ὠκύτητ' οὐχ ἥσσονες 1090

1068, 1073, interpolatos esse censet Herwerden; satis defendit *Chr. Pat.* 662—3, ὀρθὸς δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο. ἐς κλῶνα δ'.

1068, ὡς P (Tyrrell): ὡς post Barnesium fere omnes. 1070. ὅχων ἔπι Hartmann.

1072. μὴ ἀναχαιτίσειε P: μᾶναχαιτίσειε Dind.

1083. ἐστήριζε P: ἐστήριξε ed. Ald. et *Chr. Pat.* 2259, καὶ γαῖαν ἐστήριζε φ. σ. π. γαίην ἐστήριζε scribendum videbatur Kirchhoffio.

1084. εὐλειμος P: ὕλιμος *Chr. Pat.* 2260 (quod Dind. solus recepit).

1087. ὀρθαὶ P: ὀρθὰ Wecklein (sc. τὰ ὦτα, coll. Soph. *El.* 27).

1090. ἥσσονες P: ἥσσονα Heath (Elms., Kirchf.²).

ποδῶν ἔχουσαι συντόνοις δρομήμασι,
μήτηρ Ἀγαυή σύγγονοί θ' ὁμόσποροι
πᾶσαι τε Βάσχαι· διὰ δὲ χειμάρρου νάπης
ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.

ὥς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον, 1095
πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
ἔρριπτον, ἀντίπυργον ἐπιβᾶσαι πέτραν,
ὄξοισί τ' ἐλατίνουσιν ἠκοντίζετο·
ἄλλαι δὲ θύρσους ἴεσαν δι' αἰθέρος
Πειθέως, στόχον δύστηνον· ἀλλ' οὐκ ἦνντον. 1100
κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων
καθῆστο τλήμων, ἀπορίᾳ λελημμένος.
τέλος δὲ δρυῖνους συγκεραυνοῦσαι κλάδους,
ρίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνντον, 1105
ἔλεξ' Ἀγαυή· φέρε, περιστᾶσαι κύκλω
πτόρθου λάβεσθε, Μαινάδες, τὸν ἀμβάτην
θῆρ' ὥς ἔλωμεν, μηδ' ἀπαγγείλῃ θεοῦ
χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα

1091. ἔχουσαι P: τρέχουσαι (Schoenius) vel δραμοῦσαι Hartung collato *Chr. Pat.* 2015 (in commentario exscripto). verum interpolatum esse suspicatur Wecklein quod Paleio quoque in mentem venerat.

1096. κραταβόλους P: correctum e *Chr. Pat.* 667, καλάμω κραταιβόλω ἔβαλλον, ἀντίπυργον εἰσβάντες πέτραν.

1098. δ' P: τ' post Hermannum omnes.

1099. ἄλλοι P: ἄλλαι Brodaeus.

1100. τ' ὄχων P: στόχον Reiskius. οὐχ ἦνντον Elms., auctore Porsono ad *Phoen.* 463.

1102. τλήμων P: τλήμων ed. Ald. καθῆσθ' ὁ τλήμων Brunck (quod mavult Tyrrell). λελημμένος P: λελημμένος Musgr.

1103. δρυῖνους συγκεραυνοῦσαι (corruptum Nauckio) κλάδους P: συγκραδαίνουσαι vel συντρίαινοῦσαι Piersonus, δρυῖνους συντρίαινοῦσαι κλάδοις Hartung (Wecklein). 1108—9. μηδ'—κρυφαίους secludit Paleius.

προσέθεσαν ἐλάτῃ κᾶξανέσπασαν χθονός· 1110

ὑψοῦ δὲ θάσσω· ὑψόθεν χαμαιτετῆς
πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι
Πενθεύς· κακοῦ γὰρ ἐγγὺς ὦν ἐμάνθανε.

πρώτῃ δὲ μήτηρ ἦρξεν ἱερία φόνου
καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἄπο 1115

ἔρριψεν, ὥς νιν γνωρίσασα μὴ κτάνοι
τλήμων Ἀγαύη, καὶ λέγει παρηίδος

ψαύων· ἐγὼ τοι, μήτερ, εἰμὶ παῖς σέθεν
Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχλίου·
οἴκτειρε δ' ὦ μήτέρ με μηδὲ ταῖς ἐμαῖς 1120
ἀμαρτίαισι παῖδα σὸν κατακτάνης.

ἡ δ' ἀφρόν ἐξιείσα καὶ διαστρόφους
κόρας ἐλίσσους, οὐ φρονούσ' ἅ χρη φρονεῖν,
ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.

λαβούσα δ' ὠλέναις ἀριστερὰν χέρα, 1125
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος
ἀπεσπάραξεν ὤμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.

Ἴνῳ δὲ τὰπὶ θάτερ' ἐχειργάζετο
ῥηγνῦσα σάρκας, Αὐτονόῃ τ' ὄχλος τε πᾶς 1130

1113 spurium esse censet Nauckius probante Weckleinio.

1114. *ιερέα* P: *ιερία* correxerunt Dobraeus et Elms.

1116. *κτάνη* P: *κτάνοι* Brunck (Nauck, Kirchf., Dind., Paley, Tyrrell, Wecklein). 1119. 'fortasse Ἐχλίου' Wecklein.

1121. *σπέρμα σὸν* Wecklein, qui ad locum *Med.* 816 provocat ubi PC *σὸν σπέρμα*, ceteri codices *σὼ παῖδε* vel (uti hic P et C) *σὸν παῖδα* habent.

1123. *χρη* P (Nauck, Kirchf.², Wecklein): *χρηῇ* ceteri omnes Brunckium secuti. 1124. *βακχείου* P: *βακχίου* ed. Ald.

1125. 'ἀν ὠλένης?' Kirchf. ὠλέναισι χεῖρ' ἀριστερὰν Bothius, ἐν ὠλέναις δ' ἀριστερὰν χέρα Mekler. ὠλένην ἀριστερὰν χερί Minervini. ὠλέναισι δεξιὰν χέρα Humphreys, *Amer. Journ. of Philology*, ii 220—3.

ἐπεῖχε Βακχᾶν· ἦν δὲ πᾶσ' ὁμοῦ βοή,
 ὁ μὲν στενάζων ὅσον ἐτύγγανεν πνέων,
 αἱ δ' ἠλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην,
 ἡ δ' ἔχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη 1135
 χεῖρας, διεσφαίριζε σάρκα Πενθέως.

κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις
 πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φόβῃ,
 οὐ ῥάδιον ζήτημα· κρᾶτα δ' ἄθλιον,
 ὅπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν, 1140
 πῆξας· ἐπ' ἄκρον θύρσον ὡς ὀρεστέρου
 φέρει λέοντος διὰ Κιθαιρώνος μέσου,
 λιποῦσ' ἀδελφὰς ἐν χοροῖσι Μαινάδων.
 χωρεῖ δὲ θήρα δυσπότημῳ γαυρουμένη
 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον 1145
 τὸν ξυγκύναιγον, τὸν ξυνεργάτην ἄγρας
 τὸν καλλίνικον, ἧ δάκρυα νικηφορεῖ.

ἐγὼ μὲν οὖν τῇδ' ἐκποδὼν τῇ ξυμφορᾷ
 ἄπειμ', Ἀγαύην πρὶν μολεῖν πρὸς δώματα.
 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν 1150

1132. στυγνάζων P: στενάζων ed. Ald. ἐτύγγανεν πνέων
 (πλέων a manu prima) P: ἐτύγγαν' ἐμπνέων post Reiskium Dind., quo
 recepto etiam ὅσον, uti monuit Weckleinius, in monosyllabon ἕως corri-
 gere necessarium fuisset. ἐτύγγανεν πνέων ceteri omnes.

1133. ἀνέφερε P: ἔφερε Duportus. ἄγε, φέρ' ἡ μὲν Herm.
 ἐλένην P: ὠλένην ed. Ald.

1134. γυμνοῦσι δὲ πλευρὰ Piersonus et Porsonus; γυμνοῦτε δὲ πλευ-
 ρὰς Herm. 1136. διεσφέρειζε σάρκα P: διεσφαίριζε σάρκας ed. Ald.

1137. τυφλοῖς P: στύφλοις Barnes. 1138. φόβῳ, correctum in φόβῃ, P.

1140. ὄνπερ? Shilleto. ἥπερ Hartmann. 1141. πτήξας P:
 πῆξας Brodaeus.

1147. 'scribendum aut (cum Heathio) ἦ (Sch., Weckl.), aut quod
 verum puto, ἧ Kirchf.¹ ᾧ Reiskius. νικηφορεῖ P: νίκη φέρει Hartung.

1148. τῇδ' addidit Reiskius.

κάλλιστον οἶμαι δ' αὐτὸ καὶ σοφώτατον
θνητοῖσιν εἶναι χρῆμα τοῖσι χρωμένοις.



ΧΟ. ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ξυμφορὰν
τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως, 1155
ὃς τὰν θηλυγενῇ στολὰν
νάρθηκά τε πιστὸν Ἄιδαν
ἔλαβεν εὐθυρσον,

1151. γ' αὐτὸ P: δ' αὐτὸ Chr. Pat. 1146 et Orion Anth. 4 p. 55; ταὐτὸ Reiskius.

1152. χρῆμα P et Chr. Pat. 1147: κτῆμα Orion u. s. (Kirchf., Nauck, Wecklein).

1153. βακχείων P: βακχείον Ald., βάκχιον post Herm. omnes.

1155. Πενθέως P: τοῦ Π. ed. Ald. Πενθέος ἐκγενέτα Wilamowitz.

1157. τε πιστὸν Ἄιδαν P: τε, πιστὸν Ἄιδα—ταῦρον Herm. Βιστονίδων Tyrwhitt, τ' ἐπὶ στοναχαῖς? Kirchf. κισσοχαλταν collato 1055 Ingram, ἐπακτὸν Ἄιδαν Tyrrell. forsan aut προῦπτον Ἄιδαν aut βάκτρον vel κέντρον Ἄιδα. πιστὸν Ἄιδα (pignus vel omen mortis)? J S Reid. ἐπὶ στόμ' Ἄιδα N Macnicol, Classical Review, iii 72, coll. 857 et Pind. Pyth. iv 44 χθόνιον Ἄιδου στόμα. ὃς θηλυγενῇ στολὰν τε νάρθηκά θ' ὀπλισμὸν Ἄιδα Wilamowitz.

ταῦρον προηγῆτῆρα συμφορᾶς ἔχων.
 Βάκχαι Καδμεΐαι,
 τὸν καλλίνικον κλεινὸν ἐξεπράξατε
 εἰς γόνον, εἰς δάκρυα.
 καλὸς ἀγών, ἐν αἵματι στάζουσιν
 χέρα περιβαλεῖν τέκνου.

1160



ἀλλ' εἰσορῶ γὰρ εἰς δόμους ὀρμωμένην 1165
 Πενθέως Ἀγαύην μητέρ' ἐν διαστροφῶν
 ὄσσοις, δέχεσθε κῶμον εὐλοῦ θεοῦ.

ΑΓΑΤΗ.

στροφή.

Ἀσιάδες Βάκχαι, ΧΟ. τί μ' ὀροθύνεις ὦ;
 ΑΓ. φέρομεν ἐξ ὄρεος
 ἔλικά νεότομον ἐπὶ μέλαθρα, 1170

1161. ἐξεπράξατο P: ἐξεπράξατε Scaliger.

1162. εἰς γόνον P: correxit Canter.

1164. χέρα περιβαλεῖν τέκνον P: 'scribendum χέρα βαλεῖν τέκνῳ'
 Kirchf.; (omisso χέρα) περιβαλεῖν τέκνον J F Davies, π. χέρα (omisso
 τέκνον vel τέκνου) Tyrrell. χέρα βαλεῖν τέκνου? Wecklein.

1165. δρόμους P: δόμους H Stephanus.

1167. εὖιον Herm.

1168. γυνή P: ἀγαύη ed. Ald. τί με (δη addit ed. Ald.) ὀρθεῖς
 (ὀρθοῖς H Stephanus, Nauckius) ὦ P: τί με iterare vult Nauckius;
 τί μ' ὀροθύνεις ὦ Herm. (Paley, Wecklein); τίνα θροεῖς (Scaliger) αὐδὰν
 Hartung; τί με θροεῖς τάδ' ὦ Fixius; τί με δη ὀρσεῖς ὦ Schoenius.

1169. ὀρέων P: ὄρεος Plutarch. v. Crassi 33, Polyaenus 7, 41 (Herm.,
 Schoenius, Nauck, Kirchf., Wecklein).

μακάριον θήραν.

ΧΟ. ὀρώ καί σε δέξομαι σύγκωμον.

ΑΓ. ἔμαρψα τόνδ' ἀνευ βρόχων
λέοντος — — — νέον ἱνιν,
ὥς ὀρᾶν πάρα.

1175

ΧΟ. πόθεν ἐρημίας;

ΑΓ. Κιθαιρῶν ΧΟ. τί Κιθαιρῶν;

ΑΓ. κατεφόνευσέν νιν.

ΧΟ. τίς ἂ βαλοῦσα πρώτα; ΑΓ. ἐμὸν τὸ γέρας.

ΧΟ. μάκαιρ' Ἀγαύη ΑΓ. κληζόμεθ' ἐν θιάσοις. 1180

ΧΟ. τίς ἄλλα; ΑΓ. τὰ Κάδμου ΧΟ. τί Κάδμου;
ΑΓ. γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τοῦδ'
ἔθιγε θηρός. εὐτυχῆς γ' ἄδ' ἄγρα.

ἀντιστροφή.

μέτεχέ νυν θοίνας. ΧΟ. τί μετέχω τλάμων;

ΑΓ. νέος ὁ μόσχος ἄρ-

1185

τι γένυν ὑπὸ κόρυθ' ἀπαλότριχα

1171. μακάριον θήραμα P et Plutarch. *mor.* p. 501 b; μακαρίαν θήραν Plutarch. *v. Crassi* 33 (Elms., Dind., Paley, Tyrrell); μακάριον θήραν Polyaeus *u. s.* (Herm., Sch., Kirchf., Nauck, Wecklein). Cf. 868.

1172. ὀρώ τε...σύγκωμος, ὦ Herm. γε et ὦ addidit Ald., om. P.

1173. 'lacunam post βρόχων indicavit Canterus' (Dind.).

1174. νιν P: λιν Stephanus, rectius λιν Brunck. quem secuti sunt omnes praeter Weckleinius, qui coniecit λέοντος — — — νέον ἱνιν collato *Iph. T.* 1239 ubi φέρει νιν corruptum est e φέρει δ' ἱνιν*.

1179. πρώτα P: πρώτᾳ γε Ald.; πρώτα post Herm. omnes, praeter Schoenium qui πρώτᾳ γ' ἐμὸν τὸ γέρας Agavae tribuit. ἐμὸν ἐμὸν P: ἐμὸν semel Plut. *Crass.* 33 (quem secuti sunt omnes).

1181. ΑΓΑ. ante τὰ Κάδμου primus addidit Heathius.

γένεθλα bis P: correxit Heathius.

1183. εὐτυχῆς (εὐτυχῆς a correctore) τᾷδ' ἄγρα P: ΧΟ. εὐτυχῆς τᾷδ' ἄγρα ed. Ald. (Elms., Herm., Wecklein, ΑΓ... Sch.); εὐτυχῆς γ' ἄδ' ἄγρα Nauck (Kirchf.², Dind., Paley, ΧΟ. Tyrrell)†. 1184. τλάμων Hartung.

* λέοντος μηλοφόνον νέον ἱνιν, H. Macnaghten, coll. Aesch. *Ag.* 717, 730 μηλοφόνους ἐν ᾠαίς. † post hunc versum trimetri duo exciderunt (Wilamowitz).

κατάκομον θάλλει.

ΧΟ. πρέπει γ' ὥστε θῆρ ἄγραυλος φόβη.

ΑΓ. ὁ Βάκχιος κυναγέτας

σοφὸς σοφῶς ἀνέπηλ' ἐπὶ θήρα 1190
τοῦδε Μαινάδας.

ΧΟ. ὁ γὰρ ἀναξ ἀγρεύς.

ΑΓ. ἐπαινεῖς; ΧΟ. τί δ' ἐπαινῶ;

ΑΓ. τάχα δὲ Καδμεῖοι

ΧΟ. καὶ παῖς γε Πενθεὺς ματέρ' ΑΓ. ἐπαινέσεται,

ΧΟ. λαβοῦσαν ἄγραν ΑΓ. τάνδε λεοντοφυῇ 1196

ΧΟ. περισσὰν ΑΓ. περισσῶς. ΧΟ. ἀγάλλει; ΑΓ.
γέγηθα

μεγάλα μεγάλα καὶ

φανερὰ τᾷδ' ἄγρα κατειργασμένα.

ΧΟ. δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον 1200
ἀστοῖσιν ἄγραν ἣν φέρουσ' ἐλήλυθας.

1187. βάλλει P: θάλλει Musgr. (Schoenius, Kirchf.², Nauck, Dindf., Tyrrell, Wecklein).

1188. ΧΟ. primus addidit Tyrwhitt. πρέπει γὰρ ὥστε θηρὸς
ἀγραύλου φόβῳ (φόβῃ Brodaeus, φόβῃ alii) P: πρέπει γ' ὥστε θῆρ ἄγραυλος
φόβῃ Kirchf. (Tyrrell, Wecklein). 1189. βακχείος P: correxit Ald.

1190. σοφὸς σοφὸς P: σοφὸς σοφῶς post Brunckium omnes.

ἀνέπηλεν P: ἀνέπηλ' Dind. (Tyrrell, Wecklein). θήρα

τόνδε P: θῆρα τόνδε (Elms., Paley); θῆρα τοῦδε Herm. (Schoenius, Nauck, Kirchf.², Dind., Tyrrell, Wecklein). 1192. 'qu. ζαγρεὺς' Dobraeus.

1193. τί δ' addidit ed. Ald.; omiserat P: 'vel sic vel τί σ' ἐπαινῶ
legendum videtur' Kirchf. 1194. δὲ καὶ P: δὲ Ald.

1195. 'καὶ παῖς—περισσῶς choro, ἀγάλλῃ Agavae, reliqua choro
tribuit P: correxit Herm., partim aliis praeaeuntibus' (Dindf.). ἐπαι-
νεύσεται P: correxit Ald. 1196. λεοντοφυῇ P: -ᾶ Dind. (Tyrrell).

1197. περισσὰς P: περισσὰν Brodaeus.

1199. τᾷδ' ἔργα P: τᾶργ' ἐγὼ Herm.; τᾷδε γὰρ L Dindorfius (G
Dind., Schoenius, Paley, Wecklein): τᾷδ' ἄγρα Nauck, Tyrrell.

ΑΓ. γέγηθα—φανερὰ τᾷδε ΧΟ. γὰ κατειργασμένα Kirchf.¹; ΧΟ. post γὰ
transtulit Wecklein. 1200. νῦν P: νυν ed. Ald.



ΑΓ. ὦ καλλίπυργον ἄστν Θηβαίας χθονὸς
 ναίοντες, ἔλθεθ' ὡς ἴδῃτε τήνδ' ἄγραν,
 Κάδμου θυγατέρες θηρὸς ἦν ἡγρεύσαμεν
 οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν, 1205
 οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσι
 χειρῶν ἀκμαῖσι. κᾶτα κομπάζειν χρεὼν
 καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην;
 ἡμεῖς δέ γ' αὐτῇ χειρὶ τόνδε θ' εἴλομεν
 χωρὶς τε θηρὸς ἄρθρα διεφορήσαμεν. 1210
 ποῦ μοι πατήρ ὁ πρέσβυς; ἐλθέτω πέλας.
 Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν; αἰρέσθω λαβῶν

1203. ἴδετε P: ἴδῃτε ed. Ald.

1205. ἀγκυλωτοῖς P: ἀγκυλητοῖς? Nauck. *ann. crit.* (Dind., Tyrrell, Weckl.).

1207. κᾶτα κομπάζειν P et editores omnes: malim κᾶτ' ἀκοντίζειν. χρεὼν...μάτην P: transponit Nauck (Wecklein).

1208. ἐργ' ἀναρτᾶσθαι J Hilberg.

1209. δὲ ταύτῃ P: δέ γ' αὐτῇ Kirchf.² (Wecklein). τόδε P: τόνδε ed. Ald.

1210. χωρὶς τε θηρὸς P: χωρὶς σιδήρου τ' Pierson; χωρὶς τέ γ' ἀθέρως (praeunte Ruhnkenio qui χωρὶς ἄθηρος coniecerat) Wecklein (ἀθήρ· ἐπιδο-
 ρατὶς, ἀκίς, δορίς); χωρὶς τε δορίδος Wilamowitz-Moellendorff.

1212. αἰρέσθω P: αἰρέσθω Portus. αἰρέσθω βαλῶν (*Suppl.* 468) Hartmann.

πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,
ὡς πασσαλεύσῃ κράτα τριγλύφοις τόδε
λέοντος ὃν πάρεμι θηράσας' ἐγώ. 1215

ΚΑΔΜΟΣ.

ἔπεσθέ μοι φέροντες ἄθλιον βάρος
Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος,
οὐ σῶμα μοχθῶν μυρίοις ζητήμασι
φέρω τόδ' εὐρὼν ἐν Κιθαιρῶνος πτυχαῖς
διασπαρακτόν, κοῦδεν ἐν ταύτῳ πέδῳ 1220
λαβών, ἐν ὕλῃ κείμενον δυσευρέτῳ.
ἤκουσα γάρ του θυγατέρων τολμήματα,
ἤδη κατ' ἄστν τειχέων ἔσω βεβῶς
σὺν τῷ γέροντι Τειρεσίᾳ Βακχῶν πάρα·
πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι 1225
τὸν κατθανόντα παῖδα Μαινάδων ὕπο.
καὶ τὴν μὲν Ἀκταίων' Ἀρισταίῳ ποτὲ
τεκούσαν εἶδον Αὐτονόην Ἰνώ θ' ἅμα
ἔτ' ἀμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας,

1213. πλεκτῶν P: πηκτῶν ex *Phoen.* 491 Barnesius, quod confirmat *Chr. Pat.* 1263, πηκτὰς κλίμακας. πρὸς οἴκῳ Scaliger, πρὸς οἴκοις Barnes.

1214. τριγλύφοις κάρα τόδε Shilleto (in *Thuc.* I 14 § 4).

1216. ἄθλιον δέμας? Nauck. *ann. crit.*

1217. δόμων πέλας dubitanter conicit Wecklein collato *H. F.* 139.

1218. μοχθῶν vulgo: μόχθων Wecklein. 1219. κιθερῶνος P.

1220. 'lege πεσὸν cum Reiskio,' Dobraeus.

1221. δυσευρέτῳ P: δυσέυρετον Reiskius, δυσευρέτως Dobraeus et Hermannus. versus Nauckio et Weckleinio suspectus.

1223. ἔσω P: εἰσω Dind.

1224. πέρι P: πάρα Musgr. (in textum receperunt editores recentiores praeter Tyrrellium omnes).

1227. ἀκταίων' P: Ἀκτέων' Dind. (Tyrrell). ἀριστέα P: Ἀριστέα L. Dindorfius (*Kirchf.*¹, Nauck, Dind., Paley, Tyrrell); Ἀρισταίου Miltonus, Ἀρισταίῳ Heath (*Elms.*, *Herm.*, *Schoenius*, *Kirchf.*², Wecklein).

τὴν δ' εἰπέ τίς μοι δεῦρο βακχείῳ ποδὶ 1230
στείχειν Ἀγαυήν, οὐδ' ἄκραντ' ἠκούσαμεν·
λεύσσω γὰρ αὐτήν, ὅψιν οὐκ εὐδαίμονα.

ΑΓ. πᾶτερ, μέγιστον κομπάσαι πάρεστί σοι,
πάντων ἀρίστας θυγατέρας σπείραι μακρῷ
θηγῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ, 1235
ἢ τὰς παρ' ἱστοῖς ἐκλιπούσα κερκίδας
εἰς μείζον ἤκω, θήρας ἀγρεύειν χεροῖν.
φέρω δ' ἐν ὠλέναισιν, ὡς ὄρῳ, τὰδε
λαβοῦσα τᾶριστέϊα, σοῖσι πρὸς δόμοις
ὡς ἂν κρεμασθῇ· σὺ δὲ πᾶτερ δέξαι χεροῖν· 1240
γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
κάλει φίλους εἰς δαῖτα· μακάριος γὰρ εἶ,
μακάριος, ἡμῶν τοιάδ' ἐξεργασμένων.

ΚΑ. ὦ πένθος οὐ μετρητὸν οὐδ' οἶόν τ' ἰδεῖν,
φόνον ταλαίναις χερσὶν ἐξεργασμένων. 1245
καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν
ἐπὶ δαῖτα Θήβας τάσδε καμὲ παρακαλεῖς.
οἷμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν·
ὡς ὁ θεὸς ἡμᾶς ἐνδίκως· μὲν, ἀλλ' ἄγαν
Βρόμιος ἀναξ ἀπώλεσ' οἰκείος γεγῶς. 1250

ΑΓ. ὡς δύσκολον τὸ γήρας ἀνθρώποις ἔφν

1230. τήνδ' P: τὴν δ' Barnes.

1232. αὐτῆς P (Matthiae, Kirchl.¹, Tyrrell); αὐτήν, Scaliger, Kirchl.², ceteri. Elmsleio 'parum referre' videtur.

1237. μείζον P; Chr. Pat. 163, eis μείζον ἤκω: μείζον' ed. Ald. (Elms., Paley).

1240. ἂν κρεμασθῇ P: ἀγκρεμασθῇ Herm. (Dind.).

1241. ἐμῆς P: ἐμοῖς ed. Ald.

1245. ἐξεργασμένων, littera ω duobus punctis notata, P: -μένον Ald. verum interpolatum esse existimat Middendorf, probante Weckleinio.

1246. καλὸν πρόθυμα? Wecklein. καλὸν γε θῦμα Hartmann.

- ἔν τ' ὄμμασι σκυθρωπόν. εἴθε παῖς ἐμὸς
 εὖθιρος εἴη, μητρός εἰκασθεὶς τρόποις,
 ὅτ' ἐν νεανίαισι Θηβαίοις ἄμα
 θηρῶν ὀριγνῶτ'. ἀλλὰ θεομαχεῖν μόνον 1255
 οἶός τ' ἐκείνος. νουθετητέος, πᾶτερ,
 σοῦστίν. τίς αὐτὸν δεῦρ' ἂν ὄψω εἰς ἐμὴν
 καλέσειεν, ὥς ἴδῃ μὲ τὴν εὐδαίμονα;
 ΚΑ. φεῦ φεῦ φρονήσασαι μὲν οἷ' ἐδράσατε,
 ἀλγήσεται ἄλγος δεινόν· εἰ δὲ διὰ τέλους 1260
 ἐν τῷδ' αἰὲ μενεῖτ' ἐν ᾧ καθέστατε,
 οὐκ εὐτυχούσαι δόξετ' οὐχὶ δυστυχεῖν.
 ΑΓ. τί δ' οὐ καλῶς τῶνδ' ἢ τί λυπηρῶς ἔχει;
 ΚΑ. πρῶτον μὲν εἰς τόνδ' αἰθέρ' ὄμμα σὸν μέθες.
 ΑΓ. ἰδού· τί μοι τόνδ' ἐξυπείπας εἰσορᾶν; 1265
 ΚΑ. ἔθ' αὐτὸς ἢ σοι μεταβολὰς ἔχειν δοκεῖ;
 ΑΓ. λαμπρότερος ἢ πρὶν καὶ διυπετέστερος.
 ΚΑ. τὸ δὲ πτοηθὲν τόδ' ἔτι σῇ ψυχῇ πάρα;
 ΑΓ. οὐκ οἶδα τοῦπος τοῦτο, γίγνομαι δέ πως
 ἔννοους μετασταθείσα τῶν πάρος φρενῶν. 1270
 ΚΑ. κλίους ἂν οὖν τι κάποκρίναι' ἂν σαφῶς;

1252. σκυθρωπὸς P: σκυθρωπὸν ed. Ald. εἰ δὲ P: εἴθε ed. Ald.

1254. ὅτ' ἐν P: ὅπως? Wecklein. ἄμα P: 'probabilius θαμά' (Dindorf).

1257. σοὶ τ' ἐστίν. τίς P: σοῦστίν. τίς Kirchhoffius et Nauckius (Dind., Wecklein); σοὶ 'στιν· τίς Paley; σοὶ τ' ἐστὶ κάμοι μὴ σοφῶς· χαίρειν κακοῖς. ποῦ 'στιν. τίς ed. Ald., quam Tyrrellius solus inter recentiores secutus est. 'locum Musuri [editoris Aldini] libidine turpiter interpolatum primus me auctore in integrum restituit Nauckius eiectis ineptis illis additamentis' (Kirchhoff).

1265. τῶν δ' P: τῶνδ' H Stephanus.

1268. τόδε τι P: τόδ' ἔτι ed. Ald.

1269—70. unum inter hos duo versus Cadmi versum excidisce, interrupto Agavae sermone, coniecit Nauckius. deleto proximo versu, γυγνώσκω δέ πως Kirchhoffius, κινεῖσθαι δέ πως S Allen (ap. Tyrrell.).

1271. σοφῶς P: σαφῶς Reiskius.

- ΑΓ. ὡς ἐκλέλυσμαί γ' ἂν πάρος εἵπομεν, πάτερ.
 ΚΑ. εἰς ποῖον ἦλθες οἶκον ὕμεναίων μέτα;
 ΑΓ. σπαρτῶ μ' ἔδωκας, ὡς λέγουσ', Ἐχλίωνι.
 ΚΑ. τίς οὖν ἐν οἴκοις παῖς ἐγένετο σὼ πόσει; 1275
 ΑΓ. Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνίᾳ.
 ΚΑ. τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;
 ΑΓ. λέοντος, ὡς γ' ἔφασκον αἱ θηρώμεναι.
 ΚΑ. σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.
 ΑΓ. ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν; 1280
 ΚΑ. ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.
 ΑΓ. ὁρῶ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.
 ΚΑ. μᾶν σοι λέοντι φαίνεται προσεικέναι;
 ΑΓ. οὐκ ἄλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα.
 ΚΑ. ὦμωγμένον γε πρόσθεν ἢ σὲ γνωρίσαι. 1285
 ΑΓ. τίς ἔκτανέν νιν; πῶς ἐμὰς ἦλθεν χέρας;
 ΚΑ. δύστην' ἀλήθει', ὡς ἐν οὐ καιρῷ πάρει.
 ΑΓ. λέγ', ὡς τὸ μέλλον καρδία πῆδημ' ἔχει.
 ΚΑ. σύ νιν κατέκτας καὶ κασίγνηται σέθεν.

1272. ἐλέλυσμαι P: ἐκλέλυσμαι ed. Ald.

1273. ὕμεναίων P: ὕμέναιον Scaliger.

1275. 'fortasse σὸς πόσει' Kirchl.

1276. ἐμοὶ P: ἐμῇ ed. Ald. ἐμῇ...κοινωνία Hartung.

1279. νῦν P: νυν ('nescio an praestet νῦν'), Elms.

1280. φέρομαι P: φέρομεν Elms.

1281. αὐτίς Reiskius; αὐθις vel αὐτε Dobraeus.

1283. προσεικέναι P: προσεικέναι Bruck.

1285. οἰμωγμένον P (Kirchl.¹): ὦμωγμένον post Elms. Dind., Paley, Tyrrell; ἡμαγμένον Musgr. (Herm., Nauck, Kirchl.², Wecklein).

1286. ἦλθες P: ἦλθ' εἰς (vel ἐς) χέρας ed. Ald. 'non dubitare reponere ἦλθεν, si certum esset praepositionem recte abesse posse' Elms. ἦλθεν (Herm., Nauck, Kirchl.², Dind., Weckl.). ἐμ' ἦλθεν ἐς χέρας Tyrrell.

1289. κασίγνητοι P: κασίγνητα Barnes, κασίγνηται Markland quod omnes receperunt.

- ΑΓ. ποῦ δ' ὤλετ'; ἢ κατ' οἶκον; ἢ ποίοις τόποις; 1290
 ΚΑ. οὐπὲρ πρὶν Ἀκταίωνα διέλαχον κύνες.
 ΑΓ. τί δ' εἰς Κιθαιρῶν' ἦλθε δυσδαίμων ὅδε;
 ΚΑ. ἐκερτόμει θεὸν σάς τε βακχείας μολῶν.
 ΑΓ. ἡμεῖς δ' ἐκείσε τίνι τρόπῳ κατήραμεν;
 ΚΑ. ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις. 1295
 ΑΓ. Διόνυσος ἡμᾶς ὤλεσ', ἄρτι μανθάνω.
 ΚΑ. ὕβριν γ' ὕβρισθεις· θεὸν γὰρ οὐχ ἡγείσθαι νιν.
 ΑΓ. τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ;
 ΚΑ. ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω.
 ΑΓ. ἢ πᾶν ἐν ἄρθροις συγκεκλημένον καλῶς; 1300
 * * * * *

- ΑΓ. Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς;
 ΚΑ. ὑμῶν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.
 τοιγὰρ συνῆψε πάντας εἰς μίαν βλάβην,
 ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους
 καὶ μ', ὅστις ἄτεκνος ἀρσένων παίδων γεγώς 1305
 τῆς σῆς τόδ' ἔρνος, ὃ τάλαινα, νηδύος
 αἰσχιστά καὶ κάκιστα κατθανόνθ' ὀρώ,
 ᾧ δῶμ' ἀνέβλεφ', ὃς συνείχες, ὃ τέκνον,
 τοῦμόν μελαθρον, παιδὸς ἐξ ἐμῆς γεγώς,
 πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ 1310

1290. ἢ ὕ ποίοις τόποις coniecit Wecklein.

1291. ἀκταίωνα P: Ἀκτέωνα Dind. (Tyrrell).

1297. ὕβριν P: γ' addiderunt Heathius et Dobraeus (Elms., Schoenius, Kirchf., Dind., Paley, Tyrrell, Wecklein); ὕβρεις Brunck, 'fortasse ὕβρισμ', Paley; ὕμιν praeunte Hermanno Nauck.; ὕβρισην vel ὕβριζ' A. Palmer.

1300. συγκεκλημένον a prima manu P: συγκεκεκλη- omnes praeter Dind. qui ξυγ- praetulit: συγκεκλειμένον ed. Ald. lacunam post hunc versum indicavit Matthiae, praeiverat Victorius.

1302. ἀφρόνης Housman, *Classical Rev.*, ii 245.

1308. ᾧ δν superscriptum in P. ἀνέβλεπεν P: ἀνέβλεφ' Dobraeus et Elmsleius.

οὔδεις ὑβρίζειν ἤθελ' εἰσορῶν τὸ σὸν
 κᾶρα· δίκην γὰρ ἀξίαν ἐλάμβανες.
 νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι
 ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος
 ἔσπειρα καὶ ξήμησα κάλλιστον θέρος. 1315
 ὦ φίλτατ' ἀνδρῶν, καὶ γὰρ οὐκέτ' ὢν ὅμως
 τῶν φιλτάτων ἔμοιγ' ἀριθμήσει, τέκνον,
 οὐκέτι γενείου τοῦδε θιγγάνων χερσί,
 τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον,
 λέγων· τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον; 1320
 τίς σὴν ταρασσεῖ καρδίαν λυπηρὸς ὢν;
 λέγ', ὡς κολάζω τὸν ἀδικοῦντά σ', ὦ πάτερ.
 νῦν δ' ἄθλιος μὲν εἰμ' ἐγώ, τλήμων δὲ σύ,
 οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.
 εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ, 1325
 εἰς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεοῦς.

ΧΟ. τὸ μὲν σὸν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην
 παῖς παιδὸς ἀξίαν μὲν, ἀλγεινὴν δὲ σοί.

ΑΓ. ὦ πάτερ, ὁρᾷς γὰρ τᾶμ' ὅσῳ μετεστράφη

* * * * *

1312. ἐλάμβανεν P: ἐλάμβανες Hermannus ad *Or.* p. 65 (Wecklein); ἐλάμβαν' ἂν Heathius; 'ἂν ἔλαβεν ἂν Elms. *Med.* p. 150, ipse cogitabam de γ' ἂν vel potius τᾶν' (Dobraeus).

1317. τέκνων P: τέκνον Reiskius.

1318. θιγγάνω P: θιγγάνων Brodaeus.

1320. τίς σ' ἀδικεῖ P: τίς ἀδικεῖ Barnes.

1329. post hunc versum lacunam versuum haud paucorum primus indicavit Tyrwhittus qui versum unum e schol. in *Ar. Plut.* 907 Euripidi reddidit, εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χέρας μύσος; Agavae orationem nobis deperditam commemoravit Apsines rhetor a Musgravio primum laudatus (ed. Walz IX 587, 590); integrum codicem usurpavit *Christi Patientis* auctor, qui e numero versuum deperditorum complures in usus

- Luciani *Piscator* § 2. * * * * *
- C. P.* 1312 πῶς καὶ νιν ἡ δύστηνος εὐλαβουμένη
 1313 πρὸς στέρνα θῶμαι; τίνα (δὲ) θρηνήσω τρόπον;
- Schol. in Ar. εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος
- Plutum* 907. * * * * *
- C. P.* 1256 κατασπάσασθαι πᾶν μέλος¹ — — —
 1257 κυνοῦσα σάρκας ὥσπερ ἐξεθρεψάμην.
 1466 φέρ', ὦ γεραῖε, κράτα τοῦ τρισαθλίου²
 1467 ὀρθῶς προσαρμόσωμεν, εὐτονον(?) δὲ πᾶν
 1468 σῶμ' ἐξακριβώσωμεν εἰς ὅσον πάρα.
 1469 ὦ φίλτατον πρόσωπον, ὦ νέα γένος,³
 * * * * *
 1470 ἰδοὺ καλύπτρα τῇδε σὺν κρύπτω κάρα·⁴
 1471 τὰ δ' αἰμόφυρτα καὶ κατηλοκισμένα⁵
 1472 μέλη
 * * * * *

ΔΙΟΝΥΣΟΣ.

- * * * * *
- 1664 εἰς δεσμά τ' ἦλθε καὶ λόγων ὑβρίσματα.⁶
 1663 τοιγὰρ τέθνηκεν ὧν ἐχρῆν ἦκισθ' ὕπο.
 1667 καὶ ταῦτα μὲν πέπονθεν οὗτος (ἐνδίκως⁷).
 1668 ἂ δ' αὖ παθεῖν δεῖ λαὸν (?) οὐ κρύψω κακά.
 * * * * *
 1674 λιπεῖν πόλιν τήνδ' ἀνοσίου μιάσματος
 1675 (όσίαν) τινούσας τῷδ' ὃν ἔκτειναν δίκην⁸
 1676 καὶ μηκέτ' ἐσιδεῖν⁹ πατρίδ'· οὐ γὰρ εὐσεβές.
 * * * * *
 1690 αὐτὸς δ' ἂ μέλλεις¹⁰ πῆματ' ἐκπλήσειν, φράσω.

suos convertit, quorum duo indicavit Porsonus πῶς καὶ νιν ἡ δύστηνος εὐλαβουμένη πρὸς στέρνα θῶμαι; τίνα (δὲ) θρηνήσω τρόπον; plures eruere conatus est Kirchhoffius in *Philologo* VIII 78, quos, habito tamen delectu quodam, Weckleinus in contextum revocavit.

¹ Auctor *Christi Patientis* more suo scripserat ὅπως κατασπάσαιμι (sic) καὶ σύμπαν μέλος (cf. ib. 1315), correxit Wecklein. ² τὸν τρισάθλιον auctor *C. P.* (correxit Burges). vv. 1466—8, 70, Weckleinus consulto (ut videtur)

δράκων γενήσει μεταβαλὼν, δάμαρ τε σὴ 1330
 ἐκθηριωθείς ὄφεος ἀλλάξει τύπον,
 ἦν Ἄρεος ἔσχευ Ἀρμονίαν θνητὸς γεγώς.
 ὄχον δὲ μύσχων, χρησμὸς ὡς λέγει Διός,
 ἐλᾶς μετ' ἀλόχου, βαρβάρων ἡγούμενος.
 πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι 1335
 πόλεις ὅταν δὲ Λοξίου χρηστήριον
 διαρπάσωσι, νόστον ἄθλιον πάλιν
 σχήσουσι· σὲ δ' Ἄρης Ἀρμονίαν τε ῥύσεται
 μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.
 ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγὼς λέγω 1340
 Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν
 ἔγνωθ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον
 εὐδαιμονοῖτ' ἂν σύμμαχον κεκτημένοι.

omisit. ³ Maluit Weckleinius, versibus duobus (1469 et 921) in unum conflatis, ex altero loco ὃ φιλάττη πρόσοψις adsumere, quae verba etiam in *Hel.* 636 leguntur. ⁴ Auctor *Chr. Pat.* σὴν...κάραν (initio versus ὃ παῖ scripsit Burges). ⁵ Eur. *Suppl.* 826, κατὰ μὲν ὄνυξιν ἡλοχίσμεθ'. ⁶ Auctor *Chr. Pat.* λόγους ἐμπαιγμάτων (mutavit Wecklein); etiam in v. 446 εἰς δεσμά τ' ἦλθες. ⁷ idem οὐκ ἄκων et ⁹ ἰδεῖν (utrumque correxit Kirchhoff). ⁸ Auctor *Chr. Pat.* δίκην τινοντας τῷδ' ὃν ἔκτειναν φθόνῳ (θέμις Burges): δίκην transposui et ὅσιαν scripsi, quod confirmant *Tro.* 1315, ὅσιον ἀνοσίους σφαγαῖσιν et *Or.* 500, αἵματος δίκην ὅσιαν διώκοντ'. ¹⁰ idem οὗτος δ' αἰ μέλλει: correxit Kirchhoff.

1330. versum hunc Euripidi primus restituit Matthiae e schol. in Dionysium Perieg. v. 391, ubi cum sequentibus duobus citatur.

1331—2 inter se transponit Wecklein, praeaeunte Schoenio.

1332. ἀρμονίας: correxit Ald. 1333. ὄχων P: correxit Ald.

1339. ἐγκαθιδρύσει Burges (*Chr. Pat.* 1754). βίον P: δέμας coniecit Nauckius.

1342. ὅτ' P: ὃν Nauck. *ann. crit.*

1343. εὐδαιμονοῖτ' ἂν P (Elms., Kirchf., Nauck, Wecklein): ἡδαιμονοῖτ' ἂν Musgr. (Dind., εὐ- Herm., Schoenius, Paley, Tyrrell).

- ΑΓ. Διόνυσσε, λισσόμεσθ' ἄ σ', ἡδίκηκαμεν.
 ΔΙ. ὄψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρήην, οὐκ ᾔδετε. 1345
 ΑΓ. ἐγνώκαμεν ταῦτ'· ἀλλ' ἐπεξέρχει λίαν.
 ΔΙ. καὶ γὰρ πρὸς ὑμῶν θεὸς γεγώς ὑβρίζομην.
 ΑΓ. ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.
 ΔΙ. πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατὴρ.
 ΑΓ. αἰαί, δέδοκται, πρέσβυ, τλήμονες φυγαί. 1350
 ΔΙ. τί δῆτα μέλλεθ' ἄπερ ἀναγκαίως ἔχει;
 ΚΑ. ὦ τέκνον, ὡς εἰς δεινὸν ἤλθομεν κακόν,
 σύ θ' ἡ τάλαινα σύγγονοί τε σαί [φίλαι],
 ἐγὼ θ' ὁ τλήμων βαρβάρους ἀφίξομαι
 γέρων μέτοικος· ἔτι δέ μοῦστί θέσφατον 1355
 εἰς Ἑλλάδ' ἀγαγεῖν μυγάδα βάρβαρον στρατόν
 καὶ τὴν Ἀρεως παῖδ' Ἀρμονίαν δάμαρτ' ἐμὴν

1344. λισσόμεθα P et *Chr. Pat.* 2557 ubi trium codicum scripturam in λισσόμεσθα correxit Duebnerus: λισσόμεσθα ed. Ald.

1344, 6, 8. Agavae restituit Elms., Cadmo dederat P.

1345. ἐμέθεθ'...ἔδετε P: ἐμάθεθ'...ᾔδετε ed. Ald. 'ᾔδετε (in codice ᾔδεται scriptum) ex hoc versu attulit Antiatt. Bekkeri p. 98' (Dind.).
 δ' ἐχρήην P: δὲ χρήην Wecklein (ut antea, 26).

1347. ἡμῶν P; ὑμῶν Victorius.

1349. τάγε P: τάδε ed. Ald. ἐπήνεσεν P a manu prima, unde ἐμὸς ἐπήνεσεν Nauckius in *ann. crit.*; ἐπένευσεν P correctus, quod omnes in textum admisérunt.

1350. τλήμονες P: correxit Ald.

1351 per incuriam omisit ed. Ald., e codice primus revocavit Elms.

1353. τε σαί P: τε σαί φίλαι ed. Ald., τε παῖς τε σὸς Hartung (Dind.); παῖς τε σύγγονοί τε σαί Herm.; σύγγονοι θ' ὁμόσποροι Wecklein, praeunte Fixio. versum ipsum spurium esse censet Paleius; post versum lacunam suspicatur Wecklein.

1355. μοι τὸ P: μοῦστί Haupt (Dind., Kirchl.², Wecklein).
 ἔστι γὰρ τὸ θέσφατον *Chr. Pat.* 1670.

δράκων δρακαίνης σχῆμ' ἔχουσαν ἀγρίας
 ἄξω 'πὶ βωμοὺς καὶ τάφους Ἑλληνικούς,
 ἡγούμενος λόγχαισιν· οὐδὲ παύσομαι 1360
 κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην
 Ἀχέροντα πλεύσας ἥσυχος γενήσομαι.
 ΑΓ. ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.

ΚΑ. τί μ' ἀμφιβάλλεις χερσίν, ὦ τάλαινα παῖ,
 ὄρνις ὅπως κηφήνα πολιοχρῶν κύκνος; 1365
 ΑΓ. ποῖ γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;
 ΚΑ. οὐκ οἶδα, τέκνον· μικρὸς ἐπίκουρος πατήρ.

ΑΓ. χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρία
 πόλις· ἐκλείπω σ' ἐπὶ δυστυχίᾳ
 φυγὰς ἐκ θαλάμων. 1370

ΚΑ. στείχέ νυν, ὦ παῖ, τὸν Ἀρισταίου
 * * * * *

ΑΓ. στένομαί σε, πάτερ. ΚΑ. καὶ γὰρ σέ, τέκνον,

1358. φύσιν ἔχουσαν ἀγρίαν ed. Ald.; φύσιν om. P: ἀγρίας maluit Dobraeus collato *Ion*, 992; σχῆμ' ἔχουσαν ἀγρίας Nauckius *ann. crit.*, quod in textum admisit Wecklein collato *Med.* 1343.

1363. στερηθεῖσα P: στερεῖσα Barnes.

1365. ὄρνις...πολιοχρῶς κύκνος P (Elms., Herm., Schoenius, Kirchf., Nauck, Tyrrell): ὄρνιθ'...πολιοχροα κύκνον Heath. 'si vero sententiae convenientior videtur accusativus, nescio an potius scribendum ὄρνιν' (Elms.); ὄρνις...πολιοχρῶν κύκνος Musgr. (Dind.); ὄρνιν...πολιοχρῶς κύκνος Paley; ὄρνιν...πολιοχρῶν κύκνον Wecklein. scripserim libentius πτεροῖς ὅπως κηφήνα πολιοχρῶν κύκνος.

1367. μικρὸς Elms.

1368. πατρίδα P: πατρία Elms.

1371. νυν P. post hunc versum lacunam indicavit Hermannus.

1371—1392 'ab Euripide alienos esse argumentis docemur certis et indubiis' Nauck.

1372. στέρομαι P: στένομαι Elms.; σὲ post καὶ γὰρ, addidit Barnes.

- καὶ σὰς ἐδάκρυσα κασιγνήτας.
 ΑΓ. δεινῶς γὰρ * τάνδ' αἰκίαν
 Διόνυσος ἀναξ 1375
 τοὺς σοὺς * εἰς οἴκους ἔφερεν.
 ΔΙ. καὶ γὰρ ἔπασχον δεινὰ πρὸς ὑμῶν,
 ἀγέρατον ἔχων ὄνομ' ἐν Θήβαις.
 ΑΓ. χαῖρε, πάτερ, μοι. ΚΑ. χαῖρ', ὦ μελέα
 θύγατερ. χαλεπῶς δ' εἰς τόδ' ἂν ἤκοις. 1380
 ΑΓ. ἄγετ' ὦ. πομποί με, κασιγνήτας
 ἵνα συμφυνάδας ληψόμεθ' οἰκτρὰς.
 ἔλθοιμι δ' ὅπου
 μήτε Κιθαιρῶν ἔμ' ἴδοι μιάρως
 μήτε Κιθαιρῶν' ὅσσοισιν ἐγώ,
 μήθ' ὅθι θύρσου μνημ' ἀνάκειται
 Βάκχαις δ' ἄλλαισι μέλοιεν. 1385
 ΧΟ. πολλὰ μορφαὶ τῶν δαιμονίων,

1373. κασιγνήτους P: -τας Brunck.

1374. δεινῶς γὰρ τάνδ' αἰκίαν P: τοι inseruit Herm.; δεινῶς γὰρ δεινῶς τάνδ' αἰκίαν ed. Ald. δεινῶς δεινῶς τάνδ' αἰκίαν Brunck. δεινῶς γὰρ δεινῶς αἰκίαν Δ. ἄ. τοὺς σοὺς τάνδ' εἰς Schoenius. δεινῶς δεινὰν τάνδ' αἰκίαν Wecklein. δεινὴν δεινὸς κτλ. Herwerden. 'locus corruptissimus' Kirchnf.

1375. τοὺς σοὺς εἰς οἴκους P: πάτερ inseruit Herm. (Dind.).

1377. ΔΙ. ἔπασχον P: ΚΑ. ἔπασχεν Herm.

1378. ἀγέρατον P: -αστον Barnes. ὄνομ' ἔχων P: transposuit ed. Ald.

1379. ὦ περ P: πάτερ ed. Aldina.

1380. δ' addidit Reiskius.

1382. ληψόμεθ' P: correxit Elms.

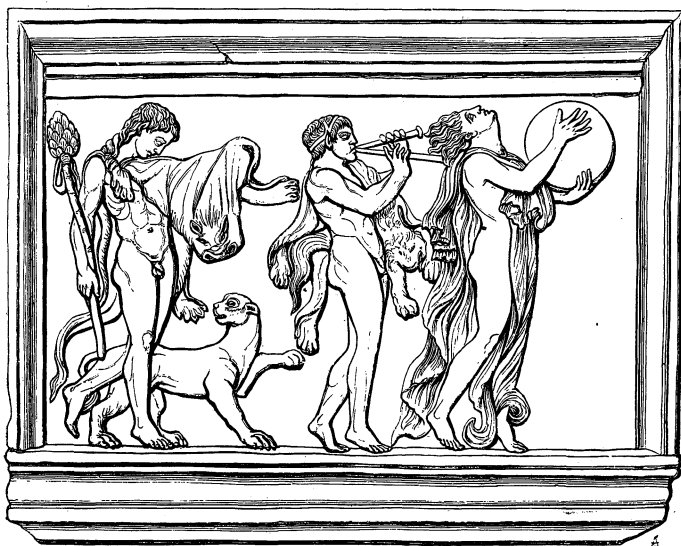
1384. Κιθαιρῶν μιάρως P: μ' ἐσίδοι in fine addidit Musgr. (Elms., Herm., Dind.), medium inserit Wecklein; ἐμ' ἴδοι μιάρως mavult Kirchhoffius, monente Schoenio (qui ipse ἐμ' ὄρᾳ inseruit) antithesin pronomini ἐγκλιτικῇ repugnare; etiam Tyrrellius ἐμ' ὄρᾳ (modo indicativo).

1387. βάκχαισι P: βάκχαις ed. Ald. et editores omnes. βάκχαι Madvig. τελεται Hartmann. 1388—1392 uncinis inclusit Wecklein.

πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκῆτων πόρον ἡῦρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1390

1391. πόρων P: correxit ed. Aldina. εῦρε P: ἡῦρε (Elms., Dind., Paley, Tyrrell, Wecklein); cf. 125, 279, 683, 1024.



BAS-RELIEF IN THE BRITISH MUSEUM.



NOTES.

*In Euripidis Bacchabus superest, nisi fallor, non spicilegium,
sed uberrima messis observationum.*

After BERNHARDY, *Theologumena
Graeca*, III p. 11.

1. ἦκω] is also the first word in the *Troades* and *Hecuba*.

Διὸς παῖς] These words in their emphatic position in the opening line strike the key-note of the prologue and indeed of the whole play. The divinity of Dionysus is denied in the very land of his birth, but that land must learn to own him as the true son of Zeus. The object of the prologue in Poetry, as of the exordium in Rhetoric, is as Aristotle says, to 'pave the way for the sequel' (οἶον ὁδοποιήσις τῷ ἐπίοντι), and in both, the special aim of the opening words should be to put the audience at the very outset in possession of a ready clue to the whole of the argument (ὁ δὸς ὥσπερ εἰς τὴν χεῖρα τὴν ἀρχὴν ποιεῖ ἐχόμενον ἀκολουθεῖν τῷ λόγῳ, *Ar. Rhet.* III 14 § 6). In the case of Euripides in particular, this object is usually attained by means of an uninterrupted monologue in which the plot of the play is unfolded with more or less fulness. In the present instance it will be observed that the prologue gives no hint of the final catastrophe.

2. ὃν τίκτει ποτ' ἡ Κάδμου κόρη] The descriptive or, as it is usually termed, the 'historic' present is here used to give a more vivid statement of the past event than could have been expressed by the ordinary aorist, e.g. by the words ὃν ποτ' ἔτεκεν ἡ Κάδμου κόρη. As the present tense is here applied to a time that is past, it is appropriately combined with the particle of past time ποτέ. Cf. Eur. *Suppl.* 640, Καπανέως γὰρ ἦν λάτρης, ὃν Ζεὺς κεραυνῷ πυρπόλῳ καταθαλοῖ. So also in *Herc. Fur.* 252, ὃ γῆς λοχεύμαθ' οὖς Ἄρης σπείρει ποτέ. Cf. the use in Greek tragedy of ἡ τίκτουσα for 'the mother' (*Soph. O. T.* 1247 and *El.* 342).

3. **λοχευθείς' ἀστραπηφόρῳ πυρί**] Bore 'by the midwifery of lightning fire' (*inf.* 88). *πυρί* is equivalent to *ὑπὸ πυρός*, as in *Ion* 455, Προμαθεὶ λοχευθείσαν, *infra* 119, οἰστρηθεὶς Διονύσῳ. ἀστραπήφορον *πῦρ* = *πῦρ ὑπ' ἀστράπης φερόμενον*, flame *sped by* lightning. For the mythological reference to the story of Semele, compare *Anthol. Palatina* III 1, τάνδε Διὸς δμαθείσαν ἐν ᾧδίνεσσι κεραυνῷ | καλλίκομον Κάδμον παῖδα καὶ Ἀρμονίης, | ματέρα θυρσοχαρὴς ἀνάγει γόνος ἐξ Ἀχέροντος | τὰν ἄθεον Πενθεὺς ὕβριν ἀμυνόμενος. This is the first of a series of epigrams describing the sculptures in the temple erected at Cyzicus by Attalus II and Eumenes in honour of their mother. The first birth of Dionysus is represented in a wall-painting copied in Müller and Wieseler's *Denkmäler der alten Kunst* II xxxiv 391; on the right is the lifeless body of Semele lying prostrate after the untimely birth of the babe whose diminutive form is seen above the mother's body; to the left is a lustral vessel with a napkin and a laurel branch, and above these is Zeus, seated on the clouds, with his eagle beside him, with a glowing *nimbus* round his head, and with one hand armed with the flaming thunderbolt, while the other is stretched towards the newborn babe (the same picture is copied in Lenormant's article on *Bacchus* in the *Dict. des Antiquités*, fig. 677, where it is stated that although doubts as to its authenticity had been recently raised by Overbeck, *Gr. Kunstmyth.* I 418, it had been accepted without suspicion by Gerhard, *Hyperb. Röm. Studien* p. 105). No. 392 in Müller-Wieseler u. s. (fig. 679 in Lenormant's article), shews a relief in three compartments; on the right, Semele resting on a couch and in the back-ground Zeus with his thunder-bolt; on the left, Zeus and Eileithyia, a scene intended to indicate the second birth of Dionysus; in the centre, separated by a Hermes-bust on each side from the other two compartments, is the god Hermes carrying off the infant in the folds of his *chlamys*, while in the back-ground lies a prostrate figure that may represent either Semele or Mother Earth. The most notable description of any pictorial representation of the subject is, however, that given by Philostratus, whose account may here be quoted at length, as several of his touches are probably suggested by this

play, and therefore serve in their turn as illustrations of it (*εἰκόνας*, I § 14, p. 785):

Βροντῇ ἐν εἵδει σκληρῷ καὶ Ἀστραπῇ σέλας ἐκ τῶν ὀφθαλμῶν λείσα
πῦρ τε ῥαγδαῖον ἐξ οὐρανοῦ τυραννικῆς οἰκίας ἐπειλημμένον λόγου τοιοῦδε, εἰ
μὴ ἀγνοεῖς, ἄπτεται· πυρὸς νεφέλῃ περισχούσα τὰς Θήβας ἐς τὴν τοῦ Κᾶδ-
μου στέγην ῥήγνυται κωμάσαντος ἐπὶ τὴν Σεμέλῃν τοῦ Διὸς, καὶ ἀπόλλυται
μὲν, ὡς δοκοῦμεν, ἡ Σεμέλῃ, τίκεται δὲ Διόνυσος, οἶμαι, νῆ Δία, πρὸς τὸ
πῦρ, καὶ τὸ μὲν τῆς Σεμέλῃς εἶδος ἀμυδρὸν διεκφαίνεται ἰούσης ἐς οὐρανόν,
καὶ αἱ Μοῦσαι αὐτὴν ἐκεῖ ᾄδονται, ὁ δὲ Διόνυσος τῆς μὲν μητρὸς ἐκθρώσ-
κει ῥαγείσης τὴν γαστέρα, τὸ δὲ πῦρ ἀχλυῶδες ἐργάζεται παιδρὸς αὐτός,
οἶον ἀστὴρ τις, ἀστράπτων. διασχούσα δὲ ἡ φλόξ ἄντρον τι τῷ Διονύσῳ
σκιαγραφεῖ παντὸς ἥδιον Ἀσσυρίου τε καὶ Λυδίου, ἑλικές τε γὰρ περὶ
αὐτὸ τεθῆλασι καὶ κιττοῦ κόρυμβοι καὶ ἤδη καὶ ἄμπελοι καὶ θύρσου δένδρα
οὕτω τι ἐκούσης ἀνασχόντα τῆς γῆς, ὡς κὰν τῷ πυρὶ εἶναι ἔνια. καὶ οὐ χρὴ
θαυμάζειν, εἰ στεφανοῖτο πῦρ ἐπὶ τῷ Διονύσῳ ἡ γῆ, ἥ γε καὶ συμβακχεύ-
σει αὐτῷ καὶ οἶνον ἀφύσσειν ἐκ πηγῶν δώσει γάλα τε οἶον ἀπὸ μαζῶν
ἔλκειν τὸ μὲν ἐκ βῶλου, τὸ δὲ ἐκ πέτρας. ἄκουε τοῦ Πανός, ὡς τὸν
Διόνυσον ᾄδεν ἔοικεν ἐν κορυφαῖς τοῦ Κιθαιρώνος, ὑποσκιρτῶν εὖιον. ὁ
Κιθαιρῶν δὲ ὀλοφύρεται ἐν εἵδει ἀνθρώπου τὰ μικρὸν ὕστερον ἐν αὐτῷ ἄχῃ
καὶ κιττοῦ φέρει στέφανον ἀποκλινόντα τῆς κεφαλῆς, στεφανοῦται γὰρ
δὴ αὐτῷ σφοδρὰ ἄκων, ἐλάττην τε αὐτῷ παραφυτεύει Μέγαιρα καὶ πηγὴν
ἀναφαίνει ὕδατος ἐπὶ τῷ Ἀκταίονος, οἶμαι, καὶ Περθέως αἵματι.

The death of Semele is the subject of the gem placed at the head of the prologue in this edition.

4. *μορφὴν ἀμείψας...βροτησίαν*] So in l. 53, *εἶδος θνητὸν ἀλ-
λάξας*. In the sense of ‘*taking* in change,’ the middle is more
common. The ambiguous uses of *ἀμείβειν* as well as *ἀλλάττειν*
may be paralleled by similar ambiguities in the meaning of
muto.

5. *πάρεμι*] from *εἰμί*, *sum*. The sense of motion is here con-
veyed by the preposition and not by the simple verb. For
παρεῖναι with the accusative compare *Cyclops* 95, *πόθεν πάρεισι
Σικελὸν Αἰτναῖον πάγον*, and 106, *πόθεν Σικελίαν τήνδε ναυστολῶν
πάρει*; *Electra* 1278, *Ναυπλίαν παρὼν* (= *μολών*).—*Δίρκης νάματ’
Ἰσμηνοῦ θ’ ὕδωρ*] From these two streams the name of *διπότα-
μος πόλις* is given to Thebes (*Suppl.* 621); cf. *Phoen.* 825, *διδύ-
μων ποταμῶν πόρον ἀμφὶ μέσον Δίρκας, χλοεοτρόφον ἃ πεδίον
πρόπαρ Ἰσμηνοῦ καταδεύει*, and *Herc. Fur.* 572, *νεκρῶν ἅπαντ’
Ἰσμηνὸν ἐμπλήσω φόνου, Δίρκης τε νᾶμα λευκὸν αἵμαχθήσεται*. The
Ismenus was the eastern of the two streams, and the waters of
Dirce fall into the former north of the town (Leake’s *Northern*

Greece, II 237). For Dirce cf. 519—536 *infra*, and Pindar, *Isthm.* vi=v *ult.*, πίσω σφε Δίρκας ἀγνὸν ὕδωρ, τὸ βαθύζωνοι κόραι χρυσοπέπλου Μναμοσύνας ἀνέτειλαν παρ' εὐτειχέσι Κάδμου πύλαις.

6. μητρὸς μνήμα] 'My mother's monument, the thunder-slain.' This legendary spot was still pointed out to travellers, as late as the second century of our era, when it was seen by Pausanias, who remarks τοῦτον δὲ καὶ ἐς ἡμᾶς ἔτι ἄβατον φυλάσσουσιν ἀνθρώποις (IX 12, 3). A part of the ancient *agora* was supposed to occupy the exact site of the dwelling of Cadmus. Here were shewn ruins of the bed-chambers of Harmonia and Semele, and a piece of wood adorned with brass by one of Semele's brothers, Polydorus, which was called 'Dionysus Cadmeius,' and was said to have fallen from heaven when Semele was struck dead by lightning. Near the gates called Proetides was the theatre, and adjoining to it a temple of Dionysus Lysius, which contained statues of Dionysus and of Semele (Pausanias IX 16, 6; Leake's *Northern Greece*, II 235, 236). For μητρὸς... κεραυνίας, cf. Soph. *Ant.* 1139, ματρὶ σὺν κεραυνία (Schol. κεραυνόβλητω), *infra* 598, κεραυνόβολος.

8. τυφόμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα] 'Smouldering With the still living flame of fire divine.' There seems to be no real difficulty in taking φλόγα as an accusative of cognate sense after the middle (or passivè) participle τυφόμενα, the latter being equivalent in general meaning to ἀμυδρῶς φλέγοντα, and the transition between 'smouldering' and 'dimly burning' being quite natural. *Non dubium est autem*, says Hermann, *quin recte τύφεσθαι cum accusativo eius rei construi possit, quam prodit fumus; nam τύφειν φλόγα is dicitur qui excitat ignem: τύφεσθαι autem, quod est subdito igne fumare, si additum habet φλόγα, necessario significabit prodere subditum ignem fumando.*—The line is in a manner quoted by Plutarch, *Solon* c. 1, παρεφύλαξε τυφομένην ἀδρὸυ πυρὸς ἔτι ζῶσαν φλόγα τὴν ἐρωτικὴν μνήμην καὶ χάριν. Hence it is concluded that Plutarch probably read τυφόμεν' ἀδρὸυ τε πυρὸς ἔτι ζῶσαν φλόγα, where the insertion of τε is supported by the fact that the two MSS have διου τε. As however ἀδρὸς is never used in Greek Tragedy, it seems better to suppose that Plutarch was (whether consciously or not) adapting

the passage to his immediate purpose, and to accept Δίου πυρός, striking out τε. Its insertion may be accounted for by its similarity to τι or π, the first letter of the next word. Δίου πυρός, 'the fire of Zeus,' is supported by the emphatic reference to Zeus in the first line, and also by the contrast brought out by Δίου between Zeus in the present line and Hera in the next. The forgers of the thunderbolts of Zeus are called τέκτονας Δίου πυρός in *Alc.* 5 (cf. *Alc.* 128, Διόβολον πλήκτρον πυρός κεραυνίου); and at a later point in this play, where the smouldering flame that is here playing around the tomb of Semele is kindled into brightness, that flame is described as the φλόγα Δίου βροντᾶς (599). In Eur. *Suppl.* 860 (on the death of Capaneus), ὅρᾶς τὸ δῖον οὐ βέλος διέπτειτο, restored from Polybius, is in the MSS corrupted into ὅρᾶς τὸν ἀβρόν.

9. ἀθάνατον...ὑβριν] 'Hera's immortal despite 'gainst my mother:' immortal, in so far as it was the *enduring* mark of her proud scorn of Semele. This is supported by ἔτι ζῶσαν in the previous line. We have πυρός ἐξ ἀθανάτου in 524, and, without excluding the above meaning, there is something to be said in favour of making the line equivalent in sense (as Mr Paley expresses it) to ὑβριν ἀθανάτου θεᾶς εἰς θνητὴν μητέρα.—For the acc. in apposition to the whole of the previous sentence, cf. 30, σοφίσμαθ', 250, πολλὸν γέλων, 1100, στόχον δύστηνον, and 1232, ὄψιν οὐκ εὐδαίμονα. It is particularly common in Euripides. Kühner's *Gk. Gr.* § 406. 6.

10. ἄβατον] opp. to βέβηλον. Cf. Pausanias, quoted on l. 6. Places touched by lightning were regarded as sacred. Such spots were sometimes called ἐνηλύσια, as in Aesch. *fragm.* 15, of the place where Capaneus was struck dead; ἐνηλύσια λέγεται εἰς ἃ κεραυνὸς εἰσβέβηκεν ἃ καὶ ἀνατίθεται Διὶ καταιβάτη καὶ λέγεται ἄδυστα καὶ ἄβασα (Etym. Magn.). Cf. the Roman *bidental*.

11. σηκόν] a sacred enclosure or τέμενος. Hesychius explains it by τάφος· ναός, referring either to this passage or more probably to *Phoen.* 1752, Βρόμιος σηκὸς ἄβαστος ὄρεσι μαινάδων, where the Scholiast says ὁ τάφος τῆς Σεμέλης...σηκὸς δὲ ὁ ναός...—ἐγὼ in the next line stands in pointed contrast with Κάδμω above. 'All praise to *Cadmus*, who untrodden keeps This spot,

his daughter's chapel; but 'twas *I* That veiled it round with the fresh clustering vine.'

13. Λυδῶν τοῖς πολυχρύσοις γύας...] 'Lydia's and Phrygia's tilths that teem with gold.' *Iph. Aul.* 787 (a play of the same date as the *Bacchae*), αἱ πολύχρσοι Λυδαὶ καὶ Φρυγῶν ἄλοχοι. Cf. 154, Τμῶλον χρυσορόον χλιδᾶ, and Herod. v 101, there quoted.—14. πλάκας] acc. after ἐπελθών, not after λιπών. Dionysus, after leaving his early haunts in Lydia and Phrygia, and advancing victoriously over Persia, Bactria, Media, Arabia and 'Asia,' comes to Thebes first in all the land of Greece.—15. δύσχιμον] The bleak climate of Media is described by Herod. III 8, who in the same chapter refers to the worship of Dionysus in Arabia.—'Asia' is used in its limited sense, referring especially to the west coast of Asia Minor: this is clearly shewn by the context with its mention of the Greek colonies of the sea-board, happily described by Cicero, in a reference to those colonies in general, as a 'fringe upon the robe of barbarism' (*quasi attexta quaedam barbarorum oris*, *De Rep.* II 4 § 9; Isocr. *Paneg.* § 162). It is an obvious anachronism to make a speaker in the time of Cadmus refer to colonies that were not planted till many generations later.

18. μυγᾶσιν] A tribrach falling exactly into a single word is rare in Greek tragedy. Cf. however βότρυος (261), ἱερὸς (494), χιόνος (662).—19. πλήρεις] here with the instrumental dative, instead of the usual genitive. *Herc. Fur.* 372, πνεύκασιν χέρας πληροῦντες, similarly. *Or.* 1363, δακρύοισι γὰρ Ἑλλάδ' ἄπασαν ἔπλησε, contrasted with 368, δακρύων δ' ἔπλησεν ἐμέ. Aesch. *S. C. T.* 464, πνεύμασιν πληρούμενοι.

21. κακέϊ] i.e. *in Asia also* (with Hermann, *illic quoque*). But κακέϊ, it must be admitted, would more naturally be taken as *atque illic*, and this would involve either (a) accepting the transposition κακέϊ χορεύσας—βροτοῖς, εἰς τήνδε πρῶτον ἦλθον Ἑλλήνων πόλιν (proposed by Pierson and adopted by Elmsley); or (b) supposing that a line is lost after 22, e.g. πολλοὺς ἔπεισα τῶν ἐμῶν νόμων κλύειν (as suggested by Mr Paley); or (c) transferring to this place line 54, μορφὴν ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν (with Mr S. Allen, supported by Mr Tyrrell). The objec-

tion to (a) on the ground of its apparent tautology with the line that would on this supposition follow next in order, *πρώτας δὲ Θήβας τῇσδε γῆς Ἑλληνίδος*, is not, I think, insuperable. It seems not unnatural to take the clause that forms the goal of the long period immediately preceding, and resume it (with some slight variation) as the starting-point of a fresh departure. (c), as Mr Paley excellently points out, is open to grave objections, '(1) the fact would thus be stated three times over; cf. 4 and 53. (2) It is very improbable that, if the verse belonged to this place, it should have been wrongly transferred after 53. (3) It is not a tautology in its ordinary place, because *εἶδος θνητὸν* is not necessarily a human form.'

24. ἀνωλόλυξα] 'Thebes have I first Thrilled with glad shouts,' 'filled with the cries of women.' *δολυγῇ* (unlike *ululatus*) is a *joyous* shout, and generally of *women* calling on the gods. In line 689 where Agave rouses her fellow-Bacchanals from slumber, the word used is *ωλόλυξεν*. The present passage is perhaps the only place where the word occurs in a causal sense.

νεβρίδ' ἐξάψας χροός] sc. *αὐτῶν*, the Theban women, implied in *Θήβας*. The fawnskin was one of the special characteristics of Dionysus and his female votaries, while the skin of the panther was more commonly worn by the Satyrs and other male companions of the wine-god, as well as by the god himself. It is geneally represented in works of ancient art as fastened over one of the shoulders and slung across the chest, with the larger portion of its folds falling over the side below the other shoulder, as may be seen in the illustrations to this volume. The use of these skins was naturally associated with the mountain haunts and the pursuits of the chase, which were a favourite pastime of the followers of the god. Cf. *ἡγήρα*, III, *στικτῶν νεβρίδων*, 137, *νεβρίδος ἱερὸν ἐνδυτὸν*, 249, *ποικίλαισι νεβρίσι*, 835, *νεβροῦ στικτὸν δέρας*, also 176, *νεβρῶν δοράς*, and 696, *νεβρίδας ἀνεστείλανθ' ὅσαισιν ἀμμάτων σύνδεσμ' ἐλέλυτο καὶ καταστίκτους δοράς ὄφεσιν κατεζώσαντο*. *Hel.* 1375, *μέγα τοι δύναται νεβρῶν παμποίκιοι στολίδες*, *Phoen.* 1753, *Καδμείαν νεβρίδα στολιδωσαμένα ποτ' ἐγὼ Σεμέλας ἱερὸν θίασον ὄρεσιν ἀνεχόρευσα*. The god himself is called *νεβριδόστολος* in the Orphic hymn 52, 10; Lucian (III

p. 75, ed. Reitz), *Dionysus* § 1, γυναῖκες νεβρίδας ἐνημμέναι. Cf. fragment of the *Bacchae* of Attius XIV (12), *tunc silvestrum exuvias laevo pictas lateri accommodant*, Nonnus *Dionysiaca* XI 233, ὑπόθεν ὤμου νεβρίδα καὶ ψυχροῖσιν ἐπὶ στέρνοισι καθάψας. (Many other references are given in Schoene, *de personarum in Euripidis Bacchabus habitu scenico* pp. 79—88; also in Mitchell's n. on *Ar. Ranae*, 1176.)

25. **θύρσον**] The *thyrsus* was a light wand with its head covered with a bunch of ivy or vine-leaves, or the cone of a fir-tree, or with cone and leaves combined. Sometimes a sharp spike was imbedded in the upper part of the stick, and in this case the fir-cone would serve as a cap to conceal the point and to protect the Bacchanal from being hurt by it (the spike is exposed to view in a bas-relief in the Vatican, Visconti *Museo Pio-Clementino*, IV pl. 29). In works of ancient art all these ways of decorating the head of the *thyrsus* are represented, and the upper part is often bound with ribbands or *fasciae*, the object of which, apart from ornament, was probably to keep the stick from being split up by the insertion of the spike or fir-cone at the top.

The *thyrsus* is often mentioned in the course of the play, e.g. 80, ἀνὰ θύρσον τινάσσων, 188, θύρσῳ κροτῶν γῆν. Cf. *Herc. Fur.* 892, κατάρχεται χόρευμα τυμπάνων ἄτερ, οὐ Βρομίῳ κεχαρισμένα θύρσῳ, *Cyclops* 62 (chorus of Satyrs), οὐ τὰδε Βρόμιος, οὐ τὰδε χοροί, Βάκχαι τε θυρσοφόροι, οὐ τυμπάνων ἀλαλαγμοί. *Anthol. Pal.* VI 165, θύρσου χλοερὸν κωνοφόρου κάμακα, and often in Nonnus *δξὺς θύρσος*, *id.* IX 122, αὐτῇ δ' ἔπλεκε θύρσον ὁμόζυγον οἶνοπι κισσῷ, ἀκροτάτῳ δὲ σίδηρον ἐπесφήκωσε κορύμβῳ, κευθόμενον πετάλοισιν ὅπως μὴ Βάκχον ἀμύξῃ. *Catullus* LXIV 256, *tecta quatiebant cusptide thyrsos*, *Statius Achill.* II 175, *thyrsi teretes*, *Theb.* II 665, *fragiles*, *Ovid Met.* VI 594, *levis hasta*, and esp. *Virg. Aen.* VII 390, *molles tibi sumere thyrsos*, and 396, *pamphineasque gerunt, incinctae pellibus, hastas*.

κισσινον βέλος] *infra* 363, κισσίνου βάκτρον, 710, κισσίνων θύρσων, *Ion* 217, Βρόμιος ἄλλον ἀπολέμοις κισσίνουσι βάκτροις ἐναίρει γᾶς τέκνων ὁ Βακχεύς. Both the MSS have μέλος, which is retained in Mr Tyrrell's edition alone; all other editors have

accepted βέλως which is due to Henry Stephens; but instead of honestly putting forward the correction as an emendation of his own, which on its own merits, would have at once carried conviction with it, he actually condescended to the statement that he had found this reading in his 'Italian MSS,' which, it is now generally agreed, had no existence except in his own imagination. In spite of the falsehood which accompanied the first announcement of this correction, we are willing to accept it as a conjecture which supplies a true restoration of the original text. Mr Tyrrell, however, prints Κίσσινον μέλος ἀνωλόλυξα, where the verb is made to govern μέλος as well as Θήβας, the intervening words being parenthetical. But, in the first place, the construction thus gained is harsh; and in the second, there is no ground for his assumption that the Kissian minstrels of Susa 'though generally spoken of as mourners (Aesch. *Pers.* 17, 123, and *Cho.* 415), no doubt sang all kinds of orgiastic strains'; and lastly, beyond the general fact that Dionysus passed through Persia, there is no proof alleged of any connexion whatever between him and the Kissians in particular. Had there been any such point of contact, surely the Kissians would have been named by Nonnus, somewhere or other, in the forty-eight books of his Epic poem on the adventures of Dionysus. While Mr Tyrrell's advocacy of the claims of the manuscript reading μέλος does not appear to be entirely successful, his reasons for not accepting the conjecture βέλως also fail to convince us. His first allegation is that Euripides never applies βέλως to a *thyrsus*; this we at once admit, but what we are defending in the present instance is, the applicability to the *thyrsus*, not of the bare word βέλως, but the full phrase κίσσινον βέλως, where the epithet may be regarded as one of the well-known class of 'limiting' epithets (of which *πτηνὸς κύων* is an exaggerated instance), in all of which the metaphorical use of the substantive is made possible by the adjective attached to it. Thus the weak wand that is wielded by the votaries of the god is here metaphorically described as a weapon,—a weapon not of war, but wreathed with ivy (cf. ἀπολέμοις κισσίνοισι βάκτροις in the passage quoted above).

The descriptive touch is most natural when we remember that the *thyrsus* is here mentioned for the first time in the play. Again, *θύρσοις ὀπλισμένοι*, in 733, shews that the poet regarded it as a weapon or missile (cf. 1099); and further in the *Dionysiaca* of Nonnus, a poem of special importance for the illustration of this play, we find in the 43rd book alone, *κισσοφόρους βελέμοις*, *κισσῆν ἔγχος*, *θύρσος ἀκοντιστήρ*, and *χερείονα θύρσον ἑάσας δίξεό σοι βέλος ἄλλο*. Lastly, when Mr Tyrrell states twice over that *θύρσος* is expressly distinguished from *βέλος* in line 761, he omits to notice that the *thyrsus* is there contrasted not with *βέλος* merely, but with *λογχωτὸν βέλος*. (Part of this criticism has already appeared in my review of Mr Tyrrell's edition in the *Academy* for April 1, 1872, Vol. iii p. 138.)*

In cursive MSS the characters for μ and β are particularly liable to be confounded with one another, β being often written as μ , *minus* the lower part of the first stroke. Thus in a *facsimile* given in Bast's *Commentatio Palaeographica*, *βάρβαροι* appears as *υάρβαροι*. So in l. 678 for *μόσχων* I should prefer to read *βόσκων*.

29. *εἰς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους*] 'Fathered on Zeus her maidenhood's mischance.' For *ἀναφέρειν*, in the sense of casting off responsibility from oneself and laying it at another's door, cf. *Or.* 76, *εἰς Φοῖβον ἀναφέρουσα τὴν ἀμαρτίαν*, *ib.* 432, *Iph. T.* 390, *Ion* 543 and 827; *Lysias contra Eratosthenem* § 64, *τὰς ἀπολογίας εἰς ἐκείνον ἀναφερομένας*, *de olea sacra* § 17, *εἴ τις αὐτοὺς ἡτιάτο, εἶχον ἀνενεγκεῖν (τὸ πρᾶγμα), ὅτ' παρέδωσαν (τὸ χωρίον).*†—*τὴν ἀμαρτίαν λέχους*, instead of the more regular collocation *τὴν λέχους ἀμαρτίαν*, may be defended (as Mr Tyrrell well observes) on the ground that the two words combine to form one idea, and are therefore treated as practically equivalent to a single word. Paley proposes the tempting, but perhaps needless, correction, *τῆνδ' ἀμαρτίαν*; where *τῆνδε* would refer back to *νυμφευθεῖσαν ἐκ θνητοῦ τινος* in the previous line.—30. *Κάδμου σοφίσμαθ'*] The sisters of Semele held that the story of Dionysus being the son of Zeus was a mere tale trumped up by Cadmus to screen his daughter's fall. For the acc. of apposition which is frequent in Euripides, cf. note on l. 9, *ὕβριν*.

* Prof. Tyrrell has since withdrawn his suggestion.

† *Ar. Nubes*, 1080, *ἐς τὸν Δι' ἐπανενεγκεῖν*.

32. *νῦν αὐτάς*] *eas ipsas* (Elmsley), those very sisters of Semele, as contrasted with all the rest of the women of Thebes (*πᾶν τὸ θῆλυ σπέρμα Καδμείων*). The words *ῥοσσησα μανίας* in the present, and *παράκοποι φρενῶν* in the next line, find their parallel in the *Attis* of Catullus LXIII 4, *stimulatus ibi furenti rabie, vagus animis*. This is one of the many passages in Catullus, which prove his intimate familiarity with this play (a point to which special attention was drawn by Mr George O'Connor). For other instances cf. notes on 59, 472, 506, 987 and 1056, and see especially the fine description in LXIV 251—264.—35, 36. These lines are thus translated by Attius; *deinde omni stirpe cum incluta Cadmeide Vagant matronae percitae insania* (Bacchae I (5)).—*ᾄσαι γυναῖκες ἦσαν* is best taken, not as referring to grown-up women (Paley), but as an emphatic repetition of the words *πᾶν τὸ θῆλυ σπέρμα* (Tyrrell); the latter, as was remarked by the late Master of Trinity, is supported by the fact that *ἦσαν* is written, not *εἰσιν*. 'And all the womenfolk of Cadmus' race, Aye each and all, I drave from home distraught.'

38. 'Neath the pale firs, on the roofless rocks they sit.' The *ἐλάται* are not referred to at random, but are part of the accurate local colouring of the play; even at the present day the silver fir is one of the characteristic trees of mount Cithaeron; and the modern name of the range is 'Ελατί. In strict keeping with this, the chorus calls on Thebes to play the true bacchanal with boughs of oak and *fir* (110); and hence too, when Pentheus goes to spy out the revellers on the hills, the poet appropriately places him on an *ἐλάτη*, 1064—74 (Wordsworth's *Athens and Attica*, p. 14). Cf. 684, 816. 'Cithaeron,' says Dodwell, 'is now shrouded by deep gloom and dreary desolation...it is barren or covered only with dark stunted shrubs; towards the summit, however, it is crowned with forests of fir, from which it derives its modern name of Elatea' (quoted in Cramer's *Greece* II 219). So also Col. Leake, *Northern Greece* II 372, after referring to the 'wild rocks and the dark pine-forests of Cithaeron,' states that '*Elatid* is the name of the two great peaks above *Plataea*.'

42. 'To mortals proved a god, her son by Zeus.' For *τίκτει*

cf. note on l. 2. 43. γέρας καὶ τυραννίδα] 'his throne and all its rights,' or prerogatives. Thuc. i 13, πρότερον ἦσαν ἐπὶ ῥήτοϊς γέρασι πατρικαὶ βασιλείαι.

45. θεομαχεῖ] *infra* 325, 1255. The only place besides, in which Euripides uses the word, is in a play of the same date, *Iph. Aul.* 1409, τὸ θεομαχεῖν ἀπολιπούσα. It is remarked by Donaldson with reference to the *Bacchae* that its 'solemn warning against the dangers of a self-willed θεομαχία seems to have made this drama highly suggestive to those intelligent and educated Jews, who first had a misgiving with regard to the wisdom of their opposition to Christianity' (*Theatre of the Greeks*, p. 151). Cf. Acts v. 39 μήποτε καὶ θεομάχοι εὐρεθῇτε.

46. ἐν εὐχαῖς οὐδαμοῦ μνείαν ἔχει] 'In all his prayers *nowhere* remembers me,' finds no place for me in his petitions, makes no mention of me anywhere, neither in the first nor second nor third place. Aesch. *Suppl.* 266, μνήμην ποτ' ἀντίμισθον ἡῖρετ' ἐν λιταῖς. οὐδαμοῦ, the reading of one of the MSS (the Palatine), seems better than οὐδαμῶς which is given by the other. The former is confirmed by the author of the *Christus Patiens*, 1571.

49. τάνθενδε θέμενος εὖ] *Hērph.* 709, ἐγὼ γὰρ τὰμὰ θήσομαι καλῶς, and *Iph. Aul.* 672, θέμενος εὖ τὰκέϊ. The position of εὖ in this verse, coupled as it is in sense with the preceding θέμενος, instead of the succeeding μεταστήσω, weakens the effect of the usual break in the line at the end of the fifth half-foot, and cuts it into two equal portions, a form of verse which is generally avoided. As other instances of εὖ in an exactly similar position we have Soph. *Az.* 1252, ἀλλ' οἱ φρονούντες εὖ | κρατοῦσι πανταχοῦ, and Aesch. *Eum.* 87, σθένος δὲ ποιεῖν εὖ | φερέγγυον τὸ σόν.

52. συνάψω] sc. μάχην, which is expressed in *Phoen.* 1230, συνάψω συγγόνῳ τῷ ᾧ μάχην, similarly below, 837, συμβαλὼν μάχην. For the dative, μανιάσι στρατηλατῶν, cf. Eur. *El.* 321, ἔλλησιν ἐστρατηλάτει, and, for the sense as well as the construction, Aesch. *Eum.* 25, ἐξ οὔτε βάκχαις ἐστρατήγησεν θεός.

53, 54. These two lines at first sight mean much the same thing, and we may almost say of Euripides, as Euripides himself in the *Ranae* (1154) says of Aeschylus, δις ταυτὸν ἡμῖν εἶπεν. To remove this tautology, it has been proposed to read ὦν οὐνεκ'

εἶδος θνητὸν ἀλλάξας ἐγὼ (for ἔχω) μορφήν ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν (Hermann); it has also been suggested to place the second line after line 22 (by Mr S. Allen, approved by Mr Tyrrell). But, as has already been observed, εἶδος θνητὸν is ambiguous, and ἀλλάξας is uncertain in sense, and thus the second line may very well have been added to clear up the first. Such a redundancy of expression is quite allowable in this particular part of the ῥήσις, as the two lines in question close a distinctive portion of it with a couplet summing up the general sense of the speech up to this point. The effect of this parallelism of sense is very like that of the parallelism of sound at the end of Shakespeare's speeches, which often close with a rhyming couplet.

55—63. The rest of the prologue is addressed to the Chorus, which is made up of a troop of Asiatic women who have accompanied the speaker during his travels, but regard him only as a fellow-votary of the god and not as the god himself. The god does not reveal himself until line 1340, ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγώς λέγω Διόνυσος ἀλλὰ Ζηνός.

Τμῶλον] called ἱερὸς in 65, and ἀνθεμώδης in 462. The mountain was famous for the vines that grew on its slopes, Virg. *Georg.* 2, 98, *Tmolius assurgit quibus et rex ipse Phanaeus*; Ovid *Met.* VI 15, *vineta Timoli*, Seneca *Phoen.* 602 = 240, *nota Baccho Tmolus attollit iuga*.

56. θιάσος] specially used of the revel-band of the votaries of Dionysus. *infra* 558, *θυρσοφορεῖς θιάσους*, 680, 1180. As an example of vowel-change from *υ* to *ι* it stands in the same relation to *θυιάδες* as *δρία* to *δρύς* and *σίαλος* to *σύς*; the root is ΘΥ which appears in *θύω*, *θύελλα*, *θυά*-(δ)-s, *θυι*-ás. For the termination, cf. *πέτ-ασος* (G. Curtius *Gk. Etym.* § 320 and p. 671 ed. 3). It thus appears that it is unnecessary to suppose that the word was 'not truly Greek, but Asiatic.'

57. *παρέδρους... ξυνημπόρους*] not necessarily synonymous, as the latter expresses companionship in travel, the former in rest and repose. This distinction may be brought out by the rendering 'comrades in rest and march.'

58. 'Take the home-music of your Phrygian land.' πόλει

need not refer to any particular town; in the *Ion* 294, Euripides calls the island Euboea a πόλις. Some however would attempt to identify this πόλις either with Berecynthus, a town of the tribe of Berecynthes which only exists in a late lexicon, or with Pessinus (where the image of Cybele fell from heaven) which has a much better claim.

59. The reading τύπανα is open to question, as the final α would be lengthened before ρ, and the first foot would thus become a cretic. It is therefore probable that we should adopt the less common form τύπανα, making an anapaest in the first foot, as printed by Nauck, and also proposed by Shilleto, 'An τύπανα?' In a fragment of the Ἡδωνοὶ of Aeschylus, a drama belonging to a tetralogy on the doom of Lycurgus, which owing to its kindred subject must have in several points resembled the present play, we have τυπάνου δ' εἰκὼν ὥσθ' ὑπογαίου | βροντῆς φέρεται βαρυνταβῆς (fragm. 55), cf. Homeric hymn XIV 3, τυπάνων τ' ἰαχῇ, Diogenes, quoted below, and *Hel.* 1346, τύπανα (so emended) βυρσοτενῇ. So also in Catullus, who (as already noticed) was specially familiar with the Bacchae, *Attis* (LXIII) 10, *leve tyranum, tyranum, tubam Cybelles, tua, mater, initia*. The fuller form is found *infra* 156, *Cyclops* 65, 205, and fragm. 589, Θύσαν Διούσου κόραν, ὃς ἂν ἴδαν τέρεται σὺν ματρὶ φίλᾳ τυμπάνων ἰάκχοις. The last fragment is preserved by Strabo (x p. 470), who quotes it side by side with the present passage and large portions of the following chorus, as an example of the association of the rites of Dionysus with those of Cybele.—The instrument was a kind of timbrel or tambourine, and was made of a 'wooden hoop covered on one side with hide, like a sieve, and [sometimes] set round with small bells or jingles' (Rich, *Dict. Antiq.*)*, cf. Lucr. II 618, *tympana tenta tonant palmis*, and *Anth. Pal.* VI 51, where cymbals and flutes and sounding timbrels (τύπανα ἡχέεντα) are dedicated to the Mother Goddess; *infra* 126, βυρσότονον κύκλωμα, 507, βύρσης κτύπος, and 159 sqq. Cf. Diogenes tragicus ap. Athenaeum, XIV 636 a, a *locus classicus* on similar instruments too long for quotation in full, καίτοι κλύω μὲν Ἀσιάδας μιτρηφόρους Κυβέλας γυναικας, παῖδας δλβίων Φρυγῶν, τυπάνοις καὶ ῥόμβοις καὶ χαλκοκτύπων βόμβοις βρεμού-

* Bartoli and Bellori, *Lucerne Antiche*, 1692, fol. 23; Pacichelli, *de Tintinnabulo Nolano* 1693, pp. 9, 10 (J. J. Raven).

σας ἀντίχερσι κυμβάλων. The τύμπανον is often represented in works of ancient art, and may be seen in the vase-painting from the Museum at Naples, which supplies one of the illustrations in the introduction to this volume (p. xxxii, cf. p. 85).

60. The scene is laid before the palace of Pentheus.—ὦς ὄρῃ, 'may come and see.' 62. πτυχάς] an expressive word for the 'glens' or 'rifted sides' of Cithaeron. The wind-swept mountain-clefts are called πτύχες ἡνεμόεσσαι in the *Iliad* (11, 77), and ἐν πολυπτήρῳ χθονὶ is applied in *Iph. T.* 677, to the rugged region of Phocis. πτυχάς (from πτυχή, which is certainly the form used by Eur. in lines 797, 1219, and in other plays where πτυχαῖς occurs), is Elmsley's correction for πτύχας, from πτύξ. Mr Paley rightly remarks that 'an undoubted instance of the final -χας made long before a vowel would be an evidence of some weight'; the evidence which he seeks may be found in Soph. fragm. 150, where γραμμάτων πτυχὰς (MS πτύχας) ἔχων closes an iambic line.

64. Ἀσίας] Though Asia has here a wider meaning than in the Homeric poems, it is interesting to notice that south and west of the very Tmolus mentioned in the next line, lay the old 'Asian meadow, around the streams of Cayster' (Il. 2, 461).—On Tmolus, see notes on lines 55 and 154.

65. θαάζω Βρομίῳ πόνον ἡδύν] 'In Bromius' honour I ply in haste my pleasant task, my toilless toil, the Bacchic god adoring.' θαάζειν (θαός, θέω) almost always means 'to speed,' and like its English equivalent is sometimes intransitive, as in line 218, ἐν δὲ δασκίοις ὄρεσι θαάζειν, *Tro.* 307 (and 349), μαινὰς θαάζει δέῳρο Κασσάνδρα δρόμῳ,—sometimes transitive, as here and *Iph. T.* 1141, θ. πτέρυγας, and *Herc. Fur.* 382, θ. σῖτα γένυσιν. One objection to following Elmsley in making it intransitive in the present passage, is that πόνον ἡδύν κάματόν τ' εὐκάματος thereby becomes an acc. of general apposition, and such a construction, however common in Euripides, is usually more briefly expressed and generally comes at the very end of the sentence, whereas here it would be followed by the words Βάκχιον εὐαζόμενα [θεόν]. The word *appears* to be used as equivalent to θάσσειν in Soph. *O. T.* 2, ἔδρας θαάσετε, and Aesch. *Suppl.* 595, and if the double

sense of 'speeding' and 'resting' is to be allowed, the word is almost as puzzling to ourselves as our own 'fast,' used of running fast as well as standing fast, is to a foreigner; with this difference, however, that in our English word the notion of firmness and closeness passes off into that of steady swiftness; in the Greek the word that almost invariably indicates rapidity of movement seems conversely to be used in a very exceptional sense of rest. (Buttmann assumes a double root, while Hermann endeavours to bring the exceptions under the same sense as that in ordinary use.)—For the dat. Βρομίῳ, cf. 195, 494, and esp. *Helen*. 1364, βακχεύουσά τ' ἔθειρα Βρομίῳ.—πόνον ἡδὺν κάματόν τ' εὐκάματον is a 'labour of love.' So in the *Tempest* III i, *There be some sports are painful, and their labour, Delight in them sets off...These sweet thoughts do even refresh my labours.*

68—71. The chorus solemnly preface their praise of the Bacchic mysteries by warning all profane persons to depart, whether in the highway or in the hall, and by calling for solemn silence. Thus Callimachus begins his hymn to Apollo with the words, οἶον ὁ τῶν πολλῶνος ἐσείσατο δάφνινος ὄρπηξ, οἷα δ' ὄλον τὸ μέλαθρον' ἐκάς, ἐκάς, ὅστις ἀλιτρός. Cf. the opening of the *μυστῶν χορός* in *Ar. Ranae*, a play of about the same date as the present, 355, εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν ὅστις ἡπειρος τοιῶνδε λόγων, ἢ γνώμη μὴ καθαρεύει, ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν.—69. στόμα τ' εὐφημον, κ.τ.λ.] 'hushed be every lip to holy silence.' For the proleptic epithet, cf. *Aesch. Ag.* 1247, εὐφημον ὃ τάλαινα κοίμησον στόμα; for the sense, *Eum.* 1039, εὐφαιμέτε πανδαμί, and Horace's *favete linguis*.—70. τὰ νομισθέντα αἰε] 'in ever wonted wise.' For the neuter plural adverbially used, cf. 157, εὖα. Hermann accepts the conjecture of Jacobs, εὐοῖ for αἰεῖ, and calls it *praeclara atque haud dubie vera...Id ipsum est τὸ νομισθέν, εὐοῖ clamari. αἰεῖ quidem neque cum τὰ νομισθέντα, neque cum ἐμνήσω, apte coniungi potest.* I confess I see little difficulty in either of the last alternatives, and the wild exclamation εὐοῖ, proposed by Hermann, strikes one as out of keeping with the quiet composure that ought to mark an exordium, though quite

in place in later parts of the chorus (141, 157), when the enthusiasm of the audience has already been raised to a higher pitch of expectation.—The last word of the antistrophe is doubtful; ὑμνήσω cannot correspond in metre with the strophe ending with ἀζομένα (or εὐαζομένα) [θεόν], unless the first syllable is treated as short. In a play of the same date, *Iph. Aul.* 1573, the MSS give us Ἀγαμέμνων, which is corrected by the editors; but there is little difficulty in such a case as that last quoted, or in μεμνήσθαι (Aesch. *Pers.* 287), as compared with the violence done to the organs of speech in the endeavour to pronounce *υ* short before a combination of *μ* and *ν*; ὕμνωδεῖ in Aesch. *Ag.* 990 is open to grave suspicion, and is altered by Mr Davies into μονωδεῖ. εὐῦμνος is quoted from Epicharmus, 69. In the passage in Pindar *Nem.* iv 83 (135), the first syllable of ὕμνος need not be short; and if it were, we should have to assume that Pindar, who makes the first syllable of ὕμνος and its derivatives long about fifty times, breaks the rule in a single instance (cf. Mr Tyrrell's *δεύτεραι φροντίδες*). It seems best therefore to suppose, with Hermann, that ὑμνήσω is a marginal explanation of some such word as κελαδήσω, which has accidentally found its way into the text. If, however, θεόν be omitted in the strophe, it is probable that the antistrophe ended with an anapaest, such as κελαδῶ (Nauck).

72—77. This is one of the many passages which ascribe a special happiness to those who are blessed in the full fruition of divine mysteries. The reference in the present instance (as in lines 469—474) is mainly to the sacred rites of Dionysus, but the plural θεῶν proves that a wider meaning is also intended, and that the Eleusinian mysteries of Demeter are not excluded. Several similar passages (Hom. *hymn. ad Cerer.* 480, Pindar *fragm.* 102, Soph. *fragm.* 719, are quoted at length in a note on Isocr. *Paneg.* § 28, τὴν τελετὴν (of Demeter) ἧς οἱ μετασχόντες περί τε τῆς βίου τελευτῆς καὶ τοῦ σύμπαντος αἰῶνος ἡδίστους τὰς ἐλπίδας ἔχουσιν. To these may be added Ar. *Ranae*, 455 (χορὸς μυστῶν), μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἰλαρόν ἐστιν, ὅσοι μεμνήμεθ' εὖσεβῇ τε διήγομεν τρόπον, Plato *Phaedo*, 69 C, ὃς ἂν ἀμύητος καὶ ἀτέλεστος εἰς Ἀΐδου ἀφίκηται ἐν βορβόρῳ κείσεται, ὃ δὲ κεκαθαρμένος τε καὶ

τετελεσμένος ἐκείσε ἀφικόμενος μετὰ θεῶν οἰκήσει. εἰνὶ γὰρ δὴ, φασὶν οἱ περὶ τὰς τελετάς, ναρθηκοφόροι μὲν πολλοί, βάκχοι δέ τε παῦροι, *Reß.* p. 365 init., Antisthenes ap. Diogen. Laert. VI 4, μνούμενός ποτε τὰ Ὀρφικά, τοῦ ἱερέως εἰπόντος ὅτι οἱ ταῦτα μνούμενοι πολλῶν ἀγαθῶν ἐν ἄδου μετίσχουσι, τί οὖν, ἔφη, οὐκ ἀποθνήσκεις (other references may be found in Lenormant's *monographie de la voie sacrée Eleusinienne*, 1864, I pp. 58—62). The most masterly book written in modern times on the ancient mysteries is Lobeck's *Aglaophamus*, which may be referred to with advantage as a wholesome corrective to the fanciful theories of our own Warburton and others.

72. ὦ μάκαρ, ὅστις εὐδαίμων, κ.τ.λ.] For the juxtaposition of these almost synonymous terms, cf. 911, Theognis 1013, ᾧ μάκαρ εὐδαίμων τε καὶ ὄλβιος, *Cebetis tabula*, caps. 2, 12, 13, and esp. Plato's *Phaedrus*, 250 B, σὺν εὐδαίμονι χορῷ μακαρίαν ὄψιν τε καὶ θέαν...εἶδον καὶ ἐτελοῦντο τῶν τελετῶν ἣν θέμις λέγειν μακαριωτάτην...εὐδαίμονα φάσματα μνούμενοι. 74. βιοτὰν ἀγιστεύει] Cf. the interesting fragment of the *Κρήτες* of Euripides, 475, 10—20, preserved by Porphyry *de abstinentia*, where a βάκχος describes his life of consecration to the worship of Zeus, Dionysus Zagreus, and Cybele (it will also serve to illustrate other passages in this play, references to which are here added); ἀγνὸν δὲ βίον τείνομεν, ἐξ οὗ | Διὸς Ἰδαίου μύστης γενόμεν | καὶ νυκτιπόλου (486) Ζαγρέως (1192) βροντὰς (σπονδὰς Lobeck) | τὰς τ' ὠμοφάγους δαΐτας (139) τελέσας | μητρὶ τ' ὀρείῳ δᾶδας ἀνασχών, | καὶ Κουρήτων (120) βάκχος ἐκλήθην ὅσιωθεις. 75. θιασεύεται ψυχάν] i.e. 'joins the Bacchic revel-band in very soul.' The active form occurs in 379.—78. Cf. 59 and 129. The metre is *ionic a minore* and Κυβέλας must accordingly be treated as metrically equivalent to two long syllables; ὄρ- | -γιᾶ Κυβελάς | θεμιτεύων; | cf. 398, δέ τις ἂν μεγα- | -λα διώκων | .*

81. κισσῷ στεφανωθείς] Ivy was used in the worship of Dionysus not only because it could easily be made into wreaths, but also because its leaf is sufficiently like that of the vine to allow of its being used instead, without stripping the vine. Besides, as an evergreen it could be used at times of the year when the vine itself was not in leaf, ὁ ποθὼν χειμῶνος ὥρα τὸν ἀπὸ

* 80. For the *tnesis*, cf. the corresponding line of the antistrophe (96), and 126.

τῆς ἀμπέλου στέφανον, ὡς ἐκείνην ἑώρα γυνὴν καὶ ἄφυλλον, ἀγαπήσαι (δοκεῖ μοι) τὴν ὁμοιότητα τοῦ κιττοῦ, Plutarch *Symph.* III 2. The very cradle of the infant god is described as having been garlanded with ivy, *Phoen.* 651, κισσὸς ὃν περιστεφῆς ἐλικτὸς εὐθὺς ἔτι βρέφος χλοηφόροισιν ἔρνεσιν κατασκίουσιν ὀλβίας ἐνώτισεν, Ovid *Fasti*, 3, 767, *cur hedera cincta est? hedera est gratissima Baccho...* *Nysiades nymphae puerum quaerente noverca* (sc. Hera), *hanc frondem cunis apposuerunt novis*. In Plutarch *Symph.* III 1, 3, III 2, there is a discussion over the wine, as to whether the ivy-wreath was invented by Dionysus to cool the over-heated brows of his votaries, στεφανοῦσθαι διδάξαι τοὺς βακχεύοντας, ὡς ἦττον ὑπὸ τοῦ οἴνου ἀνιῶντο, τοῦ κιττοῦ κατασβεννύντος τὴν μέθην τῇ ψυχρότητι. However that may be, it was one of the primitive emblems of the god, and he was even worshipped under the name of Κισσὸς at Acharnae (Pausanias I, 31, 3). Hence too such epithets as κισσοκόμης in the Homeric hymns, 26, 1, and φιλοκισσοφόρος in *Cycl.* 620; cf. Ovid *F.*, 6, 483, *Bacche racemiferos hedera redimite capillos*.—[*Vide ne rescribendum sit στεφάνω τε, ut κισσῷ glossema sit*] Shilleto, *adv.*

84. Βρόμιον] A name descriptive of Dionysus as the god of boisterous merriment; in the Homeric hymns 25, 8—10, the account of the infant god ‘roaming through the wooded glens, wreathed with ivy and laurel and attended by the nymphs that nursed him,’ closes with the words βρόμος δ’ ἔχεν ἄσπετον ὄλην.

85. κατάγουσαι] ‘bringing home.’ See Ar. *Ranae* 1152—65, and Eur. *Med.* 1015—6.

87. εὐρυχόρους ἀγυιάς] Pind. *Pyth.* 8, 77, and oracle quoted Dem. *Meid.* p. 531, 7, μεμνήσθαι Βάκχοιο καὶ εὐρυχόρους κατ’ ἀγυιάς, κ.τ.λ.,—the epithet is even used of a district (Elis), in the *Odyssey*, 4, 635. It has been supposed that it is only a poetic form for εὐρύχωρος, but it is often used with a conscious reference to χορὸς in the sense of a ‘place for dancing’; here, of the ‘wide-squared’ Grecian towns, with open ‘places’ for the dance. This is the only passage where the word occurs in Tragedy.

88. ἔχουσ’ ἐν ὠδίνων λοχαῖς ἀνάγκαισι] For ἔχουσα cf. Herod. v 41 (first quoted by Matthiae), καὶ ἡ προτέρη γυνὴ τὸν

πρότερον χρόνον ἄτοκος εὐδσα τότε κῶς ἐκύνσε, συντυχίῃ ταύτῃ χρησαμένη· ἔχουσαν δὲ αὐτὴν ἀληθείῃ λόγῳ οἱ τῆς ἐπελθούσης γυναικὸς οἰκῆτοί πυθόμενοι ὄχλεον. The whole sentence may be turned as follows: 'Whom erst, when flew the bolt of Zeus, his mother, great with child in sorest pangs, brought forth untimely, slain herself beneath the stroke of thunder.'

94. λοχίοις—θαλάμαις, κ.τ.λ.] 'and anon, unto hollow recesses of child-birth, Zeus son of Cronos received him.' θαλάμαι refers metaphorically to the thigh of Zeus, as appears by the next line. For the application of the word to cavities of the body, cf. Aristotle *περὶ ὕπνου* § 3, τῶν ἐν τῇ καρδίᾳ ἐκατέρας τῆς θαλάμης κοινὴ ἡ μέση. If, however, we retain the manuscript reading, θαλάμοις, we may render: 'at once, in the very chamber of birth.' 96. κατὰ μηρῷ καλύψας, κ.τ.λ.] see 286 ff. Hence the epithet *μηροτραφῆς* (Strabo xv p. 687) and *εἰραφιώτης* (Homeric hymn 26, *Anth. Pal.* ix 524, 26, and Orphic hymn quoted below).—*χρῦσέαισιν*, [*sic* χρύσεια (*vel* χρυσέαν) 372. *vid. Elmsl. ad Med.* 618] Shilleto, *adv.*

99. ἔτεκεν δ', ἀνίκα Μοῖραι τέλεσαν] 'But, when the Fates had matured the babe, the father brought forth the bull-horned god.' For Μοῖραι τέλεσαν, cf. Pindar *Pyth.* iii 9, πρὶν τελέσσαι (of the mother) *ματριπόλῳ σὺν Ἑλειθίᾳ*, and *Ol.* vi 42, where Ἑλευθῶ and the Μοῖραι assist at the birth of Iamos, and xi 52, ἐν πρωτογόνῳ τελετὰ παρέσταν Μοῖραι (at the foundation of the Olympic games). Orph. Hymn. 48 (47), ὃς Βάκχον Διόνυσον. ἐρίβρομον εἰραφιώτην μηρῷ ἐγκατέραψας ὅπως τετελεσμένος ἔλθοι μηρὶ περιπλομένοισι καὶ μιν ταχέως ἐκόμισσας Τμῶλον ἐς ἡγάθεον. So Nonnus 45, 99 calls him *ἡμιτέλεστον*, and Lucian i, 530, *ἡμιτελής*; cf. Ovid *F.* 3, 717, *puer ut posses maturo tempore nasci, expletum patrio corpore matris onus*. From the double birth of Dionysus, we have him called *διμήτωρ* (Orph. Hymn. 49, i; 51, 9; *bimater* in Ovid *Met.* iv, 12), *διστόκος* (Nonnus i, 4).

100. ταυρόκερων θεόν] Dionysus is often represented in literature and sometimes also in works of art, either with horns on his head or even in the form of a bull. See esp. 920—922, 1017, 1159, with the engravings illustrating those passages. Soph.

fragm. 94, τὴν βεβακχιωμένην βροτοῖσι κλεινὴν Νύσσαν (556) ἣν ὁ βουκέρως Ἰακχος αὐτῷ μαίαν ἡδίστην τρέφει. So also he has elsewhere the epithets ταυρωπὸς (Ion Chius, ap. Athen. II 2), βοόκραυρος (Nonnus 45, 250), κέραος and χρυσοκέρως (*Anth. Pal.* IX 524), which last exactly corresponds to Horace's description of him as *aureo cornu decorus* (*Carm.* 2, 19, 30). Cf. esp. Plutarch *Quaest. Graecae*, 36, "διὰ τί τὸν Διόνυσον αἱ τῶν Ἑλλείων γυναῖκες ὑμνοῦσαι παρακαλοῦσι βοέφ ποδὶ παραγίνεσθαι πρὸς αὐτάς; ἔχει δ' οὕτως ὁ ὕμνος· ἐλθεῖν, ἥρω Διόνυσσε, ἄλιον ἐς ναὸν ἀγρόν, σὺν χαρίτεσσιν ἐς ναὸν τῷ βοέφ ποδὶ θύων. εἴτα δις ἐπάδουσιν· ἄξιε ταῦρε!"—πότερον ὅτι καὶ βουνγενῇ προσαγορεύουσιν καὶ ταῦρον ἔνιοι τὸν θεόν; id. *de Iside et Osiride*, 35, ταυρόμορφα Διόνυσου ποιοῦσιν ἀγάλματα πολλοὶ τῶν Ἑλλήνων, κ.τ.λ. Athenaeus XI 51, p. 476 (of Dionysus) ἐν δὲ Κυζίκῳ καὶ ταυρόμορφος ἱδρυται. A fine representation of this kind has been found at Athens, over the monument of a person named Dionysus (F. Lenormant, *voie sacrée Eleusinienne*, I p. 66). Besides the gem figured in illustration of line 1159, there is another representing the Dionysiac bull carrying the three Graces between his horns (Müller-Wieseler, II xxxiii 383).

102. ἔνθεν ἄγραν θηρότροφον Μαινάδες ἀμφιβάλλονται πλοκάμοις] 'whence it is that the Maenads fling around their hair the wild serpents of their prey,' i.e. capture wild serpents to fling around their hair. ἄγραν has thus a predicative force. *θυρσοφόροι* (from the Laurentian MS at Florence) was the common reading up to the time of Mr Tyrrell's edition which was the first to give an improved text by accepting *θηρότροφον*, proposed by (Musgrave and) Mr S. Allen, and founded on the reading of the other MS (the Palatine), *θηροτρόφοι*. We thus get rid of a merely conventional epithet and obtain an appropriate adjective to help out the meaning of ἄγραν, which Hermann tried to explain by supplying *δρακόντων* from the previous clause. The serpent slain by Cadmus, whose teeth produced the famous crop of armed warriors, is called in the *Phoen.* 820, *θηροτρόφου φοινικολόφου δράκοντος*. *θηροτρόφος* in an active sense occurs in 556, *πόθι Νύσσης τᾶς θηροτρόφου θυρσοφορεῖς θιάσους*, and in the present passage the confusion may possibly have arisen from an earlier

MS having had a marginal quotation of the parallel just cited which led to *θυρσοφόροι*, suggested by the margin, finding its way into the text and taking the place of *θηρότροφον* (Mr Tyrrell's *introd.* xi).—This is perhaps the only passage where the infant Dionysus is described as entwined with serpents; one of the god's transformations alluded to later in the play (1019), is his appearing as a *πολύκρανος δράκων*; while the references to his Maenad votaries twining snakes in their hair, and allowing them to curl around their limbs, are common enough: see *infra* 698 and 768. Thus Clemens Alexandrinus (*protrept.* II p. 72 Migne) refers to *Βάχχοι ἀνεστεμμένοι τοῖς ὄφειν*; Philostratus (*imagines*, I § 18) mentions *ὄφεις ὀρθοὶ* among the accessories of his picture of the Bacchic revels on Cithaeron; Plutarch writes as follows of the mother of Alexander the Great, ἡ δὲ Ὀλυμπιάς μᾶλλον ἐτέρων ζηλώσασα τὰς κατοχὰς καὶ τοὺς ἐνθουσιασμοὺς ἐξάγουσα βαρβαρικώτερον ὄφεις μεγάλους χειροῖθεις ἐφείλκετο τοῖς θιάσοις, οἱ πολλὰκις ἐκ τοῦ κιττοῦ καὶ τῶν μυστικῶν λίκνων παραναδύμενοι καὶ περιελιττόμενοι τοῖς θύρσοις τῶν γυναικῶν καὶ τοῖς στεφάνοις ἐξέπληττον τοὺς ἄνδρας (*Alex.* 2); and Lucian, *Dionysus* § 4, says of the battle with the Indians, αἱ Μαινάδες σὺν ὀλολυγῇ ἐνεπήδησαν αὐτοῖς δρακόντας ὑπεξωσμέναι καὶ τῶν θύρσων ἄκρων ἀπογυμνοῦσαι τὸν σίδηρον. Cf. Catullus LXIV 258, *pars sese tortis serpentibus incingebat, pars obscura cavis celebrabant orgia cistis*; Hor. *Carm.* 2, 19, 19, *nodo coerces vipérino Bistonidum sine fraude crines*.

In works of ancient art this characteristic of the Maenads is seldom represented; an example however is engraved in illustration of this passage. The serpent was an important element in the mystic worship of Dionysus and is often represented in reliefs and coins creeping out of a half-opened basket, the *cista mystica*; thus, frequently in Bacchic scenes on sarcophagi, Pan kicks open the *cista* and the snake emerges (e.g. Müller-Wieseler, II, xxxv 412); and on the coins of the kingdom of Pergamus known as *cistophori* (which, as they were not struck till 200 years after the time of Euripides, are cited here not as a contemporary illustration but simply to shew the wide prevalence of the association of the serpent with the mysteries of

Dionysus as well as those of Demeter), we see on the one side, surrounded with a wreath of ivy, the *cista mystica* of Dionysus, half open, with a serpent creeping out of it; on the other the car of Demeter drawn by serpents. It is the serpent twined about the sleeping nymph figured in illustration of line 683 that has led to her being identified as a resting Bacchante; and the *cista* and serpent may be seen in the gem engraved below.



105. Thebes, which is here called upon to wear the livery of the god, is similarly personified in Seneca, *Oedipus* 407—12, *effusam redimite comam nutante corymbo mollia Nysaeis armatae brachia thyrsis...nobiles Thebae*.—On the ivy, see 81 n.

107. χλοήρει μίλακι καλλικάρπῳ] Theophrastus, *hist. plant.* III 18, 11, immediately after describing the ivy, goes on to describe the *smilax* as follows: ἡ δὲ σμίλαξ ἐστὶ μὲν ἐπαλλόκαυλον (a creeper), ὁ δὲ καυλὸς ἀκανθώδης καὶ ὥσπερ ὀρθάκανθος, τὸ δὲ φύλλον κιττώδες μικρὸν ἀγώνιον. (After describing the ribs of the leaves, the joints of the stalk, and also the tendrils, he continues) ἄνθος δὲ λευκὸν καὶ εὐώδες λείρινον· τὸν δὲ καρπὸν ἔχει προσεμφερῇ τῷ στρύχνῳ (nightshade) καὶ τῷ μηλώθρῳ (bryony) καὶ μάλιστα τῇ καλουμένῃ σταφυλῇ ἀγρία...ὁ δὲ καρπὸς ἐρυθρός. To the same effect Pliny *Nat. Hist.* XVI 63, who closely follows Theophrastus; *similis est hederæ, e Cilicia primum quidem profecta, sed in Graecia frequentior,...densis geniculata caulibus, spinosis frutectosa ramis, folio hederaceo, parvo, non anguloso, a pediculo emittente pampinos, flore candido, olente*

lilium. This description corresponds exactly with the appearance of the plant called the *smilax aspera* as figured in Sibthorp's *Flora Graeca*, vol. x (1840) p. 49 plate 959, where it is identified with the *σμῖλαξ τραχεία* of Dioscorides and its modern Greek name is said to be *ἀκρουδόβατος*, while in Cyprus it is known as the *ξύλόβατος*. It grows abundantly in marshy places and also on rough ground in Greece and the Archipelago, and in Crete as well as Cyprus. Like ivy, it is an evergreen creeper with a dark-green leaf of leathery texture : it bears small white starry flowers with pink stalks, growing in clusters at the tips of the spray ; the berries are of a bright scarlet. The stem and the slightly prominent points of the leaves are in some specimens prickly, in others smooth, having in the latter case *caules fere inermes...folia omnino inermia*, to quote the words of Lindley, who edited the later volumes of Sibthorp's great work, and who also says, *foliorum formā necnon aculeorum praesentiā et abundantia variare videtur*. (In December, 1881, I frequently saw it growing in rich profusion along the Riviera, mantling the hedges with its dark leaves of glossy green. A large coloured photograph by Guidi of San Remo gives a faithful representation of its bright foliage and its brilliantly scarlet berries.)

Thus we may safely identify the *μῖλαξ* of the passage now before us with the *smilax aspera* as above described ; the brightness of its berries at once explains the epithet *καλλίκαρπος*, its clustering flowers account for the epithet *ἀνθεσφόρος* in l. 703, and its resemblance to ivy would specially commend it to the votaries of Dionysus. It is probably the same plant that is meant in the pleasant picture, in the *Nubes* 1007, of the young athlete running races beneath the sacred olives of Academe, *στεφανωσάμενος καλὰ μὲν λευκῷ μετὰ σφάρονος ἡλικιώτου, σμίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης, ἥρος ἐν ὥρᾳ χαίρων ὅπότεν πλάτανος πετελέα ψιθυρίζῃ*. Again, in Aelian's charming description of the pass of Tempe, while ivy like the finest vines (*δίκην τῶν εὐγενῶν ἀμπέλων*) entwines itself about the lofty trees, it is the *smilax* which mantles the rocky walls of the ravine (*πολλὴ δὲ σμίλαξ, ἥ μὲν πρὸς αὐτὸν τὸν πάγον ἀνατρέχει καὶ ἐπισκιάζει τὴν πέτραν*, *Varia Historia*

III 1). It is not found in the British Isles; the plant that perhaps most closely resembles it in our own Flora is the Black Bryony, which belongs to the closely allied order of *Dioscoreae*, and (as it happens) derives its name (referring to the quick growth of the stems) from the very same verb (βρύνειν) that is here used of the *smilax*. For purposes of translation we must either naturalise the word *smilax* or be content with an approximate rendering such as ‘burst forth, burst forth with the green bright-berried bryony.’—This explanation is, I venture to think, better than the conjecture given in Liddell and Scott which makes it the σμίλαξ λεία and identifies the latter with the bindweed or common convolvulus (*calystegia sepium*), which is too delicate and withers too soon to be suitable for a wreath, and certainly cannot be called καλλίκαρπος. The same name is also sometimes given to the yew (*taxus baccata*), and Mr Paley so understands it in the present passage. But its berries, though as bright as those of the *smilax aspera*, were supposed by the ancients to be poisonous; it would lend itself less readily than the latter for the purpose of twining into wreaths; and its foliage, being unlike that of the ivy, and being also of too gloomy a hue, would make it less attractive to the merry Bacchant*.

109. καταβακχιούσθ[ε] ‘Make a very Bacchanal of thyself’ amid branches of oak and fir. On the analogy of verbs in -όω (δηλοῦν, δουλοῦν, ἐρημοῦν = δηλόν, δοῦλον, ἔρημον ποιεῖν), βακχιούν means βάκχον ποιεῖν, and the simple verb is here used with the intensifying preposition κατὰ (as in κατάδηλος, ‘very plain’) in the ordinary sense of the middle voice, ‘make a very Bacchanal of thyself.’ This seems better than Lobeck’s interpretation of καταβακχιούσθαι as *coronari* (quoting Hesych. βακχᾶν ἐστεφανώσθαι); his other quotation is more to the point, and is quite as consistent with the sense above given, as with his own view: Schol. on Ar. *Eq.* 409, βάκχον οὐ τὸν Διόνυσον μόνον ἐκάλουν ἀλλὰ καὶ τοὺς τελούντας τὰ ὄργια, καὶ τοὺς κλάδους οὓς οἱ μύσται φέρουσι, after which follows a line from the comic poet Xenophanes (as emended by Lobeck), ἐστᾶσιν δ’ ἐλατῶν πυκνοὶ περὶ δῶματα βάκχοι, where the ἐλατῶν βάκχοι correspond to the ἐλάτας κλάδοι of the text (*Aglaophamus* p. 308, comm. on

* L and S, ed. 1883, quote me as ‘connecting’ the σμίλαξ τραχεία with our Black Bryony. I only state that they closely resemble one another.

Ajax l. 847). Cf. *Iph. A.* 1058, ἀνὰ δ' ἐλάταισι (Hes. *Scut.* 188, ἐλάτας ἐν χερσὶν ἔχοντες) στεφανώδει τε χλόα θίασος ἔμολεν... Κενταύρων (quoted by Wecklein).—Liddell and Scott wrongly render, 'in oak leaves ye rave with Bacchic rage.'

The oak and fir are doubtless mentioned because of their being (as already stated on l. 38) the common trees of Cithaeron (cf. 684, ἐλάτης φόβην and 685, δρυὸς φύλλοισι). In 703, the Bacchanals wreath themselves with crowns of oak-leaves as well as ivy and *smilax*, and in 1103, branches of oak are used to prise up the fir-tree on which Pentheus had climbed to spy out the revellers. Herodotus (IX 31) tells us of a pass of Cithaeron, called Oak-Heads, Δρυὸς κεφαλαί.

111. στικτῶν ἐνδυτὰ νεβρίδων στέφετε λευκοτρίχων πλοκάμων μαλλοῖς] 'Fringe thy livery of dappled fawnskins with woolly tufts of silvery tresses.' The Bacchanals appear to have used tufts of wool or strips of goat's hair to trim their fawnskins and set off their natural colour. Much of the difficulty felt by early editors is excellently cleared up by Lobeck on *Ajax* l. 847, p. 375, 'significatur...insertio penicillorum ('tufts') diversicolorum, quibus hodieque pelliones mastrucas ('skins') distinguere solent.' Cf. Tacitus, *Germ.* 17, *eligunt feras et detracta velamina spargunt maculis pellibusque beluarum quas exterior Oceanus atque ignotum mare gignit* (ermine spots are thus imitated in the manufacture of furs into muffs, tippets, &c.): and Hdt. IV 109, θηρία τῶν τὰ δέρματα περὶ τὰς σισύρας παραρράπτεται. Claudian again (*de quarto cons. Honor.* 228) describes the fawn-skin of Bacchus as bespangled with pearls, *Erythraeis intextis nebride gemmis Liber agit currus*. But, while using these illustrations, we need not assume that in the present passage the fawnskins were *studded* with artificial spots, as this would give στέφετε a sense which it can hardly bear; it is enough to understand a *fringe* or *trimming*, which that word may very well express. According to Müller, *Ancient Art* § 386, 5, the 'roe-skin covered with tufts of wool, is also to be recognised on vases.' For the use of wool in sacred rites cf. Aesch. *Eum.* 45, ἐλάας ὑφινγέννητον κλάδον λήνει μεγίστῳ σωφρόνως ἐστεμμένον ἀργῆτι μαλλῶ.

λευκοτρίχων πλοκάμων μαλλοῖς presents some difficulty; there would be little awkwardness in the apparent combination of 'hair' and 'wool,' in the first and last words of the phrase, as the compound λευκότριξ need not mean much more than λευκός; but the addition of πλοκάμων makes it less easy to get rid of the full meaning of the adjective; and unless we suppose that Euripides uses the three words as a condensed and confused expression for tufts of wool and bunches of goat's hair combined, it is hard to make sense of the passage, especially as πλόκαμος is not, so far as I can find, used elsewhere of the hair of animals, but is constantly applied to the flowing locks of men and still oftener of women. Reiske (who is followed by Mr Tyrrell) proposes ποκάδων (sometimes said to mean 'sheep,' but only found in the sense of 'hair' or 'wool' in Ar. *Thesm.* 567, ἀλλ' ἐκποκιῶ σου τὰς ποκάδας, which apparently means 'I'll tear your hair out,' 'give you a good combing'). Elmsley suggests προβάτων, with misgivings, as the word is never used in Euripides, nor indeed (he might have added) by any of the Tragedians (though Strabo p. 784, speaking of the Nabataean Arabs, says they have πρόβατα λευκότριχα). On the whole, I think it best to regard μαλλοῖς as a metaphor taken from tufts of wool and applied by an easy transition to bunches of hair, and to understand λευκοτρίχων πλοκάμων, 'white-haired tresses,' as an ornamental phrase for the tufts of hair which the Bacchae may have taken to trim their fawn-skins from the goats killed by them in the chase. In l. 139, αἷμα τραγοκτόνον is mentioned immediately after the words, νεβρίδος ἔχων ἱερὸν ἐνδυτόν. (See further in *Supplementary Notes*.)

113. ἀμφὶ νάρθηκας ὑβριστὰς ὀσιούσθε] 'be reverent in thy handling of the saucy (or 'wanton') ferule.' The νάρθηξ was the light wand supplied by the pithy stem of the giant fennel. It is the Latin *ferula*, of which Pliny XIII 42 (cf. Theophr. *Hist. Plant.* VI 2 §§ 7, 8) writes, *nulli fruticum levitas maior. ob id gestatu facilis baculorum usum senectuti praebet*; cf. Nonnus XI 354, γηροκόμῳ νάρθηκι δέμας στηρίζετο βάκτρον, and Ovid *Met.* IV 26. Its lightness would make it very suitable for the female votaries of Dionysus; and, if we adopt the notion naively sug-

gested by Diodorus, IV p. 149, it was to prevent serious consequences arising from the abuse of clubs on occasions of boisterous merriment, that the god himself graciously enjoined on his worshippers the use of the light and comparatively harmless weapon (similarly Plutarch, *Symp.* 7, 10, 3, ὁ θεὸς τὸν νάρθηκα τοῖς μεθύουσιν ἐνεχείρισε κουφότατον βέλος καὶ μαλακώτατον ἀμυντήριον, ὅπως ἐπεὶ τάχιστα παίουσιν, ἥκιστα βλάπτωσι).

Tournefort (in his *Voyage du Levant* I p. 245, quoted by Joddrell) says it grows plentifully in the island of Skinosa [Σίκινος, one of the *Sporades*]—modern Greeks call it Nartheca; ‘it bears a stalk five feet high, three inches thick, with a knot every ten inches, branched at every knot and covered with a hard bark of two lines thick: the hollow of the stalk is filled with a white marrow, which when well dried catches fire just like a match.’ It was in the *narthex* that Prometheus stole the fire from heaven (Aesch. *P. V.* 109, νάρθηκοπληρώτου πυρός, Hesiod *Works and Days* 52), cf. Phaniass Epigr. 2, πυρικοίταν νάρθηκα κροτάφων πλάκτορα νηπιάχων.

Strictly speaking, the νάρθηξ was different from the θύρσος, the former being a plain light staff, the latter usually swathed with ivy, or trimmed with ribbands, and armed with a sharp point capped with a fir-cone. Eur. however in the course of the play sometimes uses the words indifferently. Thus Cadmus has a νάρθηξ in line 251, which is called a θύρσος three lines after; and in 1155 we have νάρθηξ εὐθύρσος applied to the θύρσος of Pentheus (835, 941).

118. Cf. 1236, τὰς παρ’ ἱστοῖς ἐκλιπούσα κερκίδας.

120. ‘O vaulted chamber of the Curetes! O holy haunts of Crete, birth-place of Zeus; where, in yon caves, the Corybantes, with helms of triple rim, first framed for my joy this round timbrel of hide.’ According to Strabo, 10, 11 p. 468, the Curetes saved the infant Zeus from being devoured by his father Cronos, by sounding the *tympānum* and other instruments, and by martial and boisterous dances which drowned the cries of the babe and prevented his being discovered. He suggests two derivations for the name, ἥτοι διὰ τὸ νέοι καὶ κόροι (cf. κοῦροι) ὄντες ὑπουργεῖν ἢ διὰ τὸ κουροτροφεῖν τὸν Δία.—The common tradition placed

the home of the Curetes in Crete, and that of the Corybantes in Phrygia, but Euripides in the present passage clearly assigns the Corybantes also to Crete, and either identifies them with the Curetes, or at any rate gives them a Cretan origin. The lore of the subject has been collected and discussed by Lobeck, *Aglaophamus* p. 1111—55 (esp. 1144, 1150, 1155), whose conclusion is as follows: 'satis confirmatum videtur Corybantum et nomen et cultum ad sacra Phrygia pertinere, plurimumque interesse inter hunc barbarum Κορυβαντισμὸν et Graecorum Cretensium Κουρητισμὸν discriminis, quamvis Corybantes et Curetes a poetis et mythographis propter generalem similitudinem saepe confusi sint.' Cf. Lucr. ii 629, 633.

Lobeck on *Ajax* l. 847, p. 374, refers the epithet *τρικόρυθες*, here used of the Corybantes, to the 'triple rim of their helmet which gave the effect of three helmets placed in succession on one another,'—not unlike the papal tiara. Strictly speaking, it was the Curetes who wore a helmet, while the Corybantes wore a *κυρβάσια* or tiara (Hdt. v 49, 7; VII 62, 2); but they are here confounded with each other, and the epithet properly applicable to the former is thus transferred to the latter. In works of art the Corybantes are represented as dancing not only around the infant Zeus (according to the common legend), but also, in one instance, around the new-born Dionysus (relief in the Vatican, copied in Müller-Wieseler II xxxv 412).

The reading of the MSS is *ἐνθα τρικόρυθες ἐν ἄντροις*. The metre is restored either (1) by writing *ἐνθα τρικόρυθες ἄντροις* where *ἄντροις* is a dative of place, a construction which except in the case of names of places is almost confined to poetry, esp. Epic poetry, though it also occurs in Sophocles and more frequently in Euripides and the Lyric poets; or (2) by accepting Dobree's conjecture *τρικόρυθες ἐνθ' ἐν ἄντροις*.

126. *βάκχια*] is certainly harsh in sense, as it implies that, before the Satyrs borrowed the *tympanum* from Rhea, to introduce it into the worship of Dionysus, the sounds of that instrument could be called Bacchic sounds, which would be a strong instance of a truly proleptic epithet. Of *βάκχιος* Hermann says 'rara omnino haec forma est, ubi non de ipso Baccho aut vino

usurpatur sed ut adiectivum additur nominibus';... 'verum qui Βάκχια aut τὰ Βάκχια dixerit, id ut Bacchica sacra significaret, novi neminem.' Further, he rejects the possibility of taking ἀνὰ Βάκχια together, in the sense 'in the Bacchic rites'; and even assuming its possibility, holds that such an anticipatory use of the epithet is logically absurd. He rightly insists on taking ἀνὰ with κέρασαν, *per tmesin*; but it is difficult to follow him when in place of Βάκχια he conjectures βακχάδι, an adjective for which (as he admits) there is no authority. If Βάκχια is wrong, the text must have been corrupted at an early date, as Strabo testifies to the reading βακχείῳ in his very inaccurate quotation of parts of this chorus (10 p. 469). συντόνῳ is also open to suspicion, as the meaning 'intense,' 'impetuous,' 'keen,' is not quite in harmony with ἀδυβόα; and it is possibly a corruption of τυμπάνων. The requirements of the sense would be met by some such emendation as ἀνὰ δ' ἀράγματα τυμπάνων κέρασαν ἀδυβόα Φρυγίων αὐλῶν πνεύματι (cf. Eur. *Cycl.* 205).

129. κτύπον εὐδασμασι Βακχᾶν] put in apposition to βυρσότονον κύκλωμα, 'to sound in loud accord with the revel-shouts of the Bacchae.' Even here, as above in the manuscript reading Βάκχια, the reference to the Βάκχαι seems premature, as it is not till the next sentence that the passing of the *tympānum* into the worship of Dionysus is described; but the present instance is less harsh than the former; even *there* however, the harshness of the *prolepsis* is to some extent softened by μοι (=ταῖς Βάκχαις) in the previous line. Cf. also l. 59, where the instrument is described as the joint invention of Rhea and Dionysus.

131. ἐξάνυσαντο, 'won it for their own,' stronger than ἠνύσαντο, which means to 'attain,' 'get at,' as in Aesch. *P. V.* 700, χρεῖαν ἠνύσασθε. Liddell and Scott, less adequately, explain it in the present passage as meaning 'to gain one's end.'*-συνήψαν, not ἐάντους, 'joined in the dance,' but τὸ τύμπανον, 'wedded it (mingled it) with the dances of the triennial festivals, which gladden Dionysus.' τριετηρίδες, i.e. festivals returning *every other year*, once in every cycle of two years, for this is what the Greeks meant by a τριετηρίς (*alternis annis*, says Macrobius, quoted on 306), just as the Olympic πενταετηρίς was what we

* Corrected in ed. 1883:—'Med. to obtain, borrow.'

should call a cycle of four full years. Ovid *F.* 1, 393, *festā corymbiferi celebrabas Graecia Bacchi, tertia quae solito tempore bruma refert*; Virg. *Aen.* IV 300, *saevit inops animi, totamque incensa per urbem bacchatur*; *qualis commotis excita sacris Thyias, ubi audito stimulant trieterica Baccho orgia, nocturnusque vocat clamore Cithaeron.*

135. ὅταν πέση standing without any subject is awkward, and the same objection applies to εὖτ' ἂν. It is therefore not improbable that for ὅταν we should read ὅς ἂν (which has occurred to Kirchhoff and doubtless to others). Even ἡδύς, though found in the sense of 'well-pleased,' 'glad,' in Soph. *O. T.* 82, and elsewhere, has been altered into ἡδός, *voluptas in montibus* (Musgrave), and into ἡδύ γ' (Dobree); the latter may be supported by a fragment of the *Archelaus*, a play so named out of compliment to the king at whose court the *Bacchae* was written, frag. 265, ἔστι (+τι Meineke) καὶ παρὰ δάκρυσι κείμενον ἡδὺ βροτοῖς, ὅταν ἄνδρα φίλον στενάχῃ τις ἐν οἴκῳ (vel οἴκῳ), where however it will be noticed that τις is expressed. A further extension of Dobree's conjecture was suggested by Dr Thompson, late Master of Trinity College, ἀδύ γ' ἐν ὄρεσιν ὅς ἂν, which he supported by Soph. fragm. 326, ἡδιστον δ' ὅτ' ἀρεσσι λήψις ὦν ἐρᾷ καθ' ἡμέραν. This is not open to the objection raised above, viz. the absence of a subject to the verb πέση. Hermann, who prints ἡδύς, ἐν οὐρεσιν, ὅς τ' ἂν...πέση πεδόσε, renders 'laetitiaie plenus est, in montes, quique ex velocibus thiasis in campos se contulerit,' thus introducing a contrast between οὐρεσιν and πεδόσε. He makes merry over the absurdity of the god, or his votary, being described as 'happy on the mountains when he hunts on the plain,' but neither in the manuscript reading nor in any proposed correction, is Euripides really responsible for such a statement; for πεδόσε must mean, not πρὸς πεδία (much less ἐν πεδίοις) but πρὸς πέδον, 'to the ground,' just as in 600, δίκετε πεδόσε τρομερὰ σώματα compared with 605, πρὸς πέδῳ πεπτώκατε; cf. *Troad.* 99, ἄνα, δυσδαίμων, πεδόθεν κεφαλὴν. Some such correction as ἡδύς ἐν οὐρεσιν οὐρεσὶν ἐστ' ὅς ἂν would be open to no exception on the ground of construction, or of metre, coinciding as it does with a form of verse used four times in this epode; e.g. εἰς ὄρος, εἰς ὄρος

ἀδομένα δ' ἄρα, where the characteristic repetition of οὔρεσιν also finds its parallel. Such a repetition would easily drop out of the MSS and ἐσθ' or ἐστὶν might be lost after the last syllable of οὔρεσιν. As an alternative might be suggested ἡδὺς ἐν-οὔρεσιν ἐσθ' ὅταν τις, a logaoedic verse like the last line of an Alcaic stanza, and equivalent to the next verse in this chorus with a dactyl prefixed. A still simpler course would be to keep closer to the MSS and to accept ἡδὺς ἐν ὄρεσσιν ὅς ἄν, a paeonic dimeter, — — — | — — — | . This is Schöne's emendation, and it has the advantage of giving us the same form ὄρεσσιν as has been already adopted in 76, and altering only one letter in the rest of the line.

The sense thus gained is: 'Oh! happy on the hills is he, whoe'er from amid the revel-bands sinks to the ground.' So Propertius 1, 3, 5, *assiduus Edonis fessa choreis qualis in herboso concidit Apidano, talis visa mihi mollem spirare quietem Cynthia, non certis nixa caput manibus*. The resting Maenad is well represented in the sleeping nymph, engraved in this book in illustration of line 683. In modern sculpture the resting Bacchante is one of Bartolini's works in the gallery of the Duke of Devonshire at Chatsworth. (See *Supplementary Notes*.)

138. ἀγρέων αἶμα τραγοκτόνον ὠμοφάγον χάριν] 'chasing the goat to the death, for the raw banquet's relish,' lit. 'hunting after a goat-killing slaughter, as a raw-eating delight.' For αἶμα = φόνος, cf. *Orest.* 285, 1139, and esp. 833 and 1649, ματροκτόνον αἶμα, 'matricidal murder.' With τραγοκτόνος in this active sense Elmsley compares μητροκτόνος (u. s.), ἀνθρωποκτόνος (*Cycl.* 127), and βροτοκτόνος (*Iph. T.* 384).

ὠμοφάγον χάριν] in app. to αἶμα, = χάριν ὠμοφαγίας, 'for the enjoyment of a raw banqueting.' So *Herc. F.* 384, χαρμοναῖσι ἀνδροβρώσι = χαρμοναῖς ἀνθρωποφαγίας. Cf. Eur. fragm. of *Cretes*, ὠμοφάγους δαίτας, quoted on 74, which might appear in favour of printing ὠμόφαγον (passive) here; but even there, 'raw-eaten banquets,' though a more obvious, seems a less poetical idea than 'raw-eating banquets.'

For the sacrifice of the he-goat to Dionysus (as a foe to the vine [?] or for other reasons) Virg. *G.* 2, 380, *Baccho caper omnibus*

aris caeditur; Ovid *F.* 1, 357, *rode caper vitem, tamen hinc, cum stabis ad aram, in tua quod spargi cornua possit, erit.* On a painted vase (copied from *Mon. ined. del. Inst.* 1860 pl. xxxvii in Daremberg and Saglio's *Dict. des Antiq.* s.v. *ara*) there is a representation of an altar with the head of an ox carved upon it, and beside the altar a priestess with a fawnskin across her robe holding a knife in one hand, and a goat, which she is on the point of sacrificing, in the other. At Potniae, near Thebes, there was still standing in Pausanias' day a temple to Dionysus Αἰγυβόλος (IX 8, 1). It was probably as an animal sacred to Dionysus, and *not* as an enemy of the god, that the goat was sacrificed to him; the Maenads sometimes wore the goat-skin (Hesychius s.v. αἰγίζειν and τραγηφόροι); and in the masterpiece of Scopas known as the βάκχη χιμαιροφόνος (the original of many representations on ancient monuments, one of which is copied among the illustrations to this ed., p. 86), a Maenad was to be seen holding in her hands part of a dismembered kid. The rites of ὠμοφαγία were connected with the cult of Dionysus Zagreus (the hunter), and the animals captured and pulled to pieces by the Bacchanals are supposed to have taken the place of the human victims of an earlier time (Paus. IX 8, 2, Porphyr. *de abstinentia*, II 55); thus even Themistocles, before the battle of Salamis, sacrificed three young Persian prisoners to Dionysus Omestes (Plutarch *Them.* 13). There is an interesting article on the subject by F. Lenormant in the *Gazette Archéologique* 1879, pp. 18—37, *Dionysos Zagreus*.

141. ἑξαρχος...εὐοί] ἐξ. of the *coryphaeus* of a chorus, here of Dionysus himself as the invisible inspirer of the revels. Dem. *de cor.* p. 313 § 260, τοὺς ὄφεις (cf. 103, 698) τοὺς παρείας θλίβων καὶ ὑπὲρ τῆς κεφαλῆς αἰωρῶν καὶ βοῶν εὐοί σαβοί· καὶ ἐπορχούμενος ὡς ἄττης ἄττης ὡς, ἑξαρχος καὶ προηγμένων...προσαγορευόμενος. Lucian *Dionysus* § 4, III p. 78 (Reitz), τὸ σύνθημα (watchword) ἦν ἅπασι τὸ εὐοί, Hor. *Carm.* 2, 19, 5 *evoe! recenti mens trepidat metu...evoe parce, Liber, parce gravi metuende thyrsu.*

142. These marvellous streams of wine, milk and honey are dwelt upon with more detail in 697—704, 750 ff. It was doubtless descriptions like these that Plato had in mind when writing

the fine passage on poetic inspiration in the *Ion*, 534 A, esp. the words, βακχεύουσι καὶ κατεχόμενοι ὥσπερ αἱ βάκχαι ἀρπύττονται ἐκ τῶν ποταμῶν μέλι καὶ γάλα κατεχόμεναι. So Horace *Carm.* 2, 19, 10, *vinique fontem lactis et uberes cantare rivos atque truncis lapsa cavis iterare mella*; Ovid tells of streams of milk and nectar flowing in the golden age, *Met.* 1, 111. Elmsley quotes the Septuagint version of Exodus III. 8, εἰς γῆν ρέουσιν γάλα καὶ μέλι. For the dat. γάλακτι, where the acc. might have been used as well, just as in the passage above quoted, cf. *Iliad* 22, 149, ἡ μὲν (πηγὴ) ὕδατι λιαρῶ ρέει, and 4, 451.

144. 'There (breathes) a reek as of Syrian incense.' To fill up the ellipse, we may supply either ἔστι or some such word as πνέι, implied by the general sense of ρέει in the preceding clause. For Συρίας λιβάνου, cf. Aesch. *Ag.* 1312, οὐ Σύριον ἀγλαῖσμα δωμάτων λέγεις, and Orphic hymn to Aphrodite, 54, 17, εὐλιβάνου Συρίας.

145. ὁ Βακχεὺς δ' ἔχων πυρσῶδῃ φλόγα πεύκας ἐκ νάρθηκος αἴσσει δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας ἱακχαῖς τ' ἀναπάλλον, τρυφερὸν πλόκαμον εἰς αἰθέρα ρίπτων. This is a somewhat perplexing passage. The above words seem to give the best text that can be got by keeping closely to the MSS, without resorting to a considerable amount of emendation. Both MSS have καὶ χοροῖς, but in the Palatine there are two accents over ι in χοροῖς which seem to point to χορούς. If we strike out καὶ and read δρόμῳ, χορούς—we are almost compelled to take αἴσσει δρόμῳ together, in the most obvious intransitive sense, 'rushes along at full speed,' 'speeds along in the race,' though there is a strong temptation to make it transitive (with Paley) who renders the whole sentence as follows: 'and the follower of Bacchus, holding the ruddy blaze of pine-wood on his wand, waves it about in his course, rousing the scattered bands as he goes.' The torch, he adds, seems to have been placed at the end of the wand, for the purpose both of holding it aloft, and of giving it a wider range in brandishing it about. This last suggestion as to the way in which the torch may have been attached to the ferule is very likely to be right; and, if we accept it, we may understand ἐκ νάρθηκος to mean, either (1) 'hanging down from,' or (2) 'pro-

jecting from near the end of the ferule to which it was attached'; or possibly (3) from a socket formed by removing the pith of the *νάρθηξ*, letting the torch in and tying it fast with ribbands round the bark. I rather incline to the first, because in the present sentence it would appear that after the rest from the chase and the refreshment of the honey, milk and wine, the chorus passes, by the transition supplied in the reference to the 'reek of Syrian incense,' to the description of the Bacchant himself rising from his repose and refreshment, and holding aloft the newly kindled pine-torch, which, before being carried separately in full blaze, would not unnaturally be suspended from the ferule with the flame downwards; (this could easily have been managed with strings or ribbands like those which may often be seen in works of art representing the pine-coned thyrsus with ribbands fluttering about its upper part.) The leader next rouses his companions, rallies the scattered revel-bands, and calls upon them to sound the praise of Dionysus on the timbrel and the flute.

ἐκ νάρθηκος in the sense of 'hanging from the ferule,' without any participle or similar word to introduce it, is not entirely free from suspicion; and it is this that leads some to prefer making *αἰσσει* transitive. The sense then would be, 'the Bacchanal holding the ruddy flame of the pine-torch, shoots it forth from his ferule as he runs,' or rather 'by his running'; but if we thus take the verb in a transitive sense, it seems clearly better to separate *δρόμφ* from *αἰσσει* and read *δρόμφ καὶ χοροῖς ἐρεθίζων πλανάτας*, 'challenging his truant (or 'errant') comrades by his coursing and his dances' (the usual construction of *ἐρεθίζειν* as in *Iliad* 4, 5, *κερτομέοις ἐπέεσσιν* and *Od.* 17, 394, *μύθοισιν χαλεποῖσιν*), or 'to racing and dancing' (the construction found with a similar verb in *Il.* 7, 218, *προκαλέσσατο χάρμη*). Cf. Ar. *Nubes* 312, *εὐκελάδων τε χορῶν ἐρεθίσματα, καὶ μούσα βαρύβρομος αὐλῶν*. For the trans. use of *αἰσσειν*, cf. *Ajax* 40, and *Or.* 1416. See *Supplementary Note*.

The only representation of anything like a torch attached to the ferule, which I have been able to find, is the following engraving, taken from what purports to be a copy of a Florentine gem. Though I have some suspicions as to the correctness

of the original copy from which it is taken (as I have observed on pp. cl, 270, in the description of the engravings), I nevertheless give it here as at any rate a representation of one of the various ways in which a torch may have been attached to the Bacchanal's wand.



ἐκ νάρθηκος has ere now been understood of the tinder-like stem of the ferule in which fire was commonly carried about, as is still the custom in Greece, *Bacchus habens* (i.e. gestans) *igneam* (igniferam) *flammas taedae ex ferula orientem* (emittentem) *ruit* (F. M. Schulz). Nonnus, by the way, has in 7, 340, πυρσοφόρῳ νάρθηκι καταχθέα πῆχυν ἐρείσας; but this interpretation would almost require ἐκ νάρθηκος ἀνάπτει (kindles), and, besides, the minute detail thus introduced is too trivial to be tolerated in a vigorous and rapid description of the wild revels on the hills.

It once occurred to me that the right reading might possibly be ἐκ νάρθηκας αἰσσει ('shooteth forth ferule after ferule') = νάρθηκας ἐξαΐσσει, by a tmesis twice exemplified in this chorus, ἀνὰ θύρσον τε τινάσσων (80), and κατὰ μηρῶ δὲ καλύψας (96); this

would be parallel in sense to βάλλοντα καὶ σείοντα βακχεῖον κλάδον in 308, but the only evidence I can find in favour of the compound ἐξαΐσσειν being transitive, is its use in the passive in one passage of Homer, *Il.* 3, 368, ἐκ δέ μοι ἔγχος ἤϊχθη παλάμῃφιν (which also exemplifies the *tnesis* proposed).

The pine-wood torch described in l. 146 as borne by the Bacchanal, and often so represented in works of art, is sometimes mentioned as waved about by the god himself (see on 306—8).

151. 'And withal, to swell his revel-shouts, he thunders forth such calls as these: On! On! my Bacchanals, bright grace of Tmolus and his streams of gold.' On mount Tmolus see note on 55. The epithet χρυσορόας is here applied to it, because it was the source of the small stream of the Pactolus, a tributary of a far larger river, the Hermus, which is itself called *auro turbidus* (Virg. *Georg.* 2, 137): Herod. v 101, ἐπὶ τὸν Πακτωλὸν ποταμόν, ὃς σφί ψῆγμα χρυσοῦ καταφορέων ἐκ τοῦ Τμώλου διὰ μέσης τῆς ἀγορῆς ῥέει καὶ ἔπειτα ἐς τὸν Ἑρμόν ποταμὸν ἐκδιδοί, Ovid *Met.* xi, 87 (of Bacchus) *cumque choro meliore sui vineta Timoli Pactolonne petit; quamvis non aureus illo tempore, nec caris erat invidiosus arenis.* Nonnus, 43, 442, Πακτωλοῦ παρὰ πέζαν, ὅπη χρυσανγεῖ πηλῇ ἀφνειοῦ ποταμοῖο μέλαν φοινίσσεται ὕδωρ.

156. βαρυβρόμων ὑπὸ τυμπάνων] 'to the sound of the deep-toned drums.' The same epithet is applied elsewhere by Eur. to the notes of the flute, the sound of thunder and the roar of the waves (*Hel.* 1305, 1351, *Phoen.* 183).—For ὑπὸ, which is often used c. gen. to indicate a musical accompaniment, cf. ὑπ' αὐλοῦ χορεύειν, ὑπὸ φορμίγγων. Herod. i 17, ἐστρατεύοντο ὑπὸ σαλπίγγων.

157. εὖϊα] 'glorifying the Evian god in right Bacchic sort.' Cf. τὰ νομισθέντα in 70. 160. λωτὸς εὐκέλαδος] *El.* 716, λωτὸς δὲ φθόγγον κελάδει κάλλιστον, Μουσῶν θεραπείων. Cf. *Alc.* 346 and *Hel.* 170. The λωτὸς Δίβυς (*cellis australis*) was one of the common materials for flutes, Theoph. *H. P.* iv 314 (Wecklein).

164. σύννοχα φοιτάσιν εἰς ὄρος] 'in apt accord with the wild bands trooping to the mountain' (=φοιτώσεις εἰς ὄρος). We cannot construe εἰς ὄρος with ἵτε βάκχαι (Musgrave) or with κῶλον ἄγει (Elmsley).—Βάκχα in 169 is Musgrave's excellent correction of the manuscript reading Βάκχου.

170. *τίς ἐν πύλαισι; Κάδμον ἐκκάλει*] The older editions, including Elmsley's, had *τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ* (fut.) *δόμων*. Elmsley himself however suggests, but does not adopt, the reading printed in the text, quoting in its support *Hel.* 437, *τίς πρὸς πύλαισι*; *Phoen.* 1067, *ὦή, τίς ἐν πύλαισι δωμάτων κυρεῖ; ἀνοίγετ', ἐκπορεύετ' Ἰοκάστην δόμων*. To these may be added *Eur. fragm.* 625^a (*Peleus*) *βοάσομαι τᾶρα τὰν ὑπέρτονον βοᾶν ἰώ, πύλαισιν ἢ τίς ἐν δόμοις*; and *Ar. Plutus* 1103, (A) *σὺ τὴν θύραν ἔκοπτες*;—(B) *ἀλλ' ἐκκάλει τὸν δεσπότην*.

171. *πόλιν—ἄστν*] In *πόλις* the city is primarily regarded as an association of men, a body of citizens; in *ἄστν*, as a place of dwelling, a group of buildings. The former is connected with the Sanskrit *pur*, *pura*, *puri*, still frequently found as an element in the name of Indian cities and villages, e.g. *Cawnpore*, *Serampore*, *Midnapore*. *Pur* or *puri* (*πόλις*) and *puru* (*πολύς*) are doubtless connected, as both sets come from the root PĀR, 'to fill.' The latter, *ἄστν*, is connected with the Indo-European root VĀS, 'to dwell,' whence the Sanskrit *vās-tya*, *vāstu*, 'dwelling-place,' 'house'; the Greek *έσ-τία*, *Feστία*; and the Latin *Vesta* and possibly *ves-ti-bulum*.—Thus the walls and towers are the *ἄστν* only, while the citizens are the true *πόλις*, and the famous words of Nicias to his Athenian soldiers in Sicily are, even etymologically, strictly true, *ἄνδρες οὐ τείχη πόλις*.*—In the passage before us the exact sense of *ἄστν* is kept up by the use of *ἐπύργωσε*.

176. *θύρσους ἀνάπτειν*] Some supply *χερὶ* and make it = *λαβεῖν εἰς χεῖρα* (Schöne), but it is perhaps better to render it 'to swathe (lit. to fasten) the thyrsus,' i.e. 'to dress it with ivy,' after the manner described in 1054—5 (so Elmsley). Cf. *Herc. F.* 549, *θανάτου περιβόλαι' ἀνήμμεθα* and ib. 1012, *δεσμὰ σειραίων βρόχων ἀνήπτομεν πρὸς κίονα*. Mr Tyrrell well quotes Hesychius *ἀνάπτειν, περιθεῖναι*. The thyrsus-wand was not always capped with the pine-cone only, but often finished off at the top or swathed along the stem with ivy or vine-leaves. *Virg. Ecl.* 5, 31, *thiasos inducere Bacchi et foliis lentas intexere mollibus hastas*, and Nonnus 9, 122, quoted in note on l. 25 (paragraph 2).

* *Thuc.* VII 77 *ad fin.*

178. 'Dearest of men! for e'en within the house I heard thy words, wise as the man that speaks them.' $\acute{\omega}\varsigma = nam$ gives the reason why Cadmus at once comes out and addresses Teiresias, without waiting for the porter to open the door and announce the visitor. *Hec.* 1114, $\acute{\omega}\varsigma$ φίλτατ', ἥσθόμην γάρ, Ἀγάμεμνον, σέθεν φωνῆς ἀκούσας. Elmsley also quotes *Rhes.* 608, *Oed. Col.* 891.—For ἥσθόμην, ἡδόμην and ἡσθήμην [sic] (from ἡδομαι) have been suggested, but the plupf. of that verb would be ἥσμην, and the aorist or present would have been more natural than either the plupf. or impf. The line is borrowed, just as it stands here, by the author of the *Christus Patiens*, 1148.

183. αὐξεσθαι μέγαν] 'wax to greatness,' a proleptic epithet.—

184. ποῖ (for ποῦ) δεῖ χορεύειν is due to the implied idea of motion, *Herc. F.* 74, ποῖ πατὴρ ἄπεισι γῆς;

185. ἐξηγοῦ σύ μοι γέρων γέροντι] 'Expound to me as an old man to his fellow.' In *Soph. O. C.* 1284, καλῶς γὰρ ἐξηγεῖ σύ μοι, we have a coincidence of expression, but the sense is somewhat different. In the present passage, and not unfrequently elsewhere, the word is used of priestly interpretations; e.g. *Andocides, de myst.* § 116, ἐξηγῇ, Κηρύκων ὦν, οὐχ ὅσιοι σοὶ ἐξηγεῖσθαι (i.e. *you* have no right to expound the sacred rites, as you are not one of the priestly Eumolpidae, but only one of the hereditary Heralds of Eleusis). Cf. ἐξηγητής, *interpres religionum*.

188. ἐπιελήσμεθ' ἡδέως γέροντες ὄντες] The manuscript reading is ἡδέων, and the sense thus given, 'we in our old age have forgotten our pleasures,' 'are not alive to the pleasures still open to us,' does not tally with the reply of Teiresias, 'Then you feel as I do, I too feel young again and shall essay the dance.' Hence all editors now accept the emendation ἡδέως, due in the first instance to Milton. The same easy alteration afterwards occurred, possibly independently, to Barnes (ed. Cambridge, 1694) and to Brunck (ed. Strasburg, 1780). The former says 'mendam hic nemo ante est suspicatus'; the latter 'mirum est id non adsecutos fuisse viros doctissimos...nostra emendatione nihil certius.' But Dobree is perhaps not entirely justified in his severe epigram: 'palmariam emendationem ἡδέως Miltono surripuit Barnesius, Barnesio Brunckius' (Kidd's *Miscellaneous tracts*

p. 224). Milton's emendations were known to Dr Jodrell whose 'illustrations of the *Ion* and *Bacchae*' appeared in 1781 (II p. 335ⁿ and 572) and all of them were printed in the *Museum Criticum* in 1814. They were written in the margin of his copy of the edition of Euripides printed by Paul Stephens at Geneva in 1602, 2 vols. 4to. now in the possession of William Wymar Vaughan, Esq., of Upton Castle, Pembroke. Milton bought it in 1634, the very year in which he wrote the *Comus*, which was acted at Michaelmas of that year, and shews in several points special familiarity with this and other plays of Euripides (cf. esp. *Comus* 297—301 with *Iph. T.* 264—274, and notes on 235 and 317 *infra*). For the sense, cf. *Ar. Ran.* 345 sqq. (χορὸς μυστῶν).

192. ἀλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι] Elmsley (approved by Shilleto) suggests a somewhat more rhythmical line, ἀλλ' οὐχ ὁμοίαν ὁ θεὸς ἂν τιμὴν ἔχοι, remarking that 'in tragic iambs, a monosyllable which is incapable of beginning a verse, as ἂν, γὰρ, δέ, μέν, τε, τις, is very rarely employed as the second syllable of a tribrach or dactyl.' But Hermann shews that τιμὴν ἔχειν being equivalent to τιμᾶσθαι, ὁμοίως will stand, and that although ὁ θεὸς is found elsewhere as a tribrach in the same place as in Elmsley's line, with the *ictus* on the article (206, 333), it is better in the present instance to keep the manuscript reading which allows the *ictus* to fall on θεός, the emphatic word.

193. 'The old man then shall be the old man's guide.' Gellius *N. A.* XIII 19, 3, *sed etiam ille versus non minus notus γέρων—ἐγὼ et in tragoedia Sophocli scriptus est cui titulus est Φθιώτιδες et in Bacchis Euripidi.* 194. ἀμοχθί] v. *Ar. Ran.* 400, ἄνευ πόνου. 197. μακρὸν τὸ μέλλειν] 'delay is tedious.' 198. 'There now! clasp hands and link your hand with mine.'

200. οὐδὲν σοφίζόμεσθα τοῖσι δαίμοσι] 'we don't philosophise (do not rationalise) about the gods.' οὐδέν, lit. 'in no respect.' Some of the earlier scholars (Scaliger, Valckenaer, Brunck) favoured the alteration οὐδὲν σοφίζόμεσθα, forgetting to challenge it on the obvious ground that with the conj. Eur. would have written μηδέν. τοῖσι δαίμοσιν appears to be a dative of hostile direction, 'against the gods,' which Elmsley compares with the common construction of πολεμεῖν and ἐπιβουλεύειν, 'nihil argute commi-

niscimur in deos': so also with ἀγωνίζεσθαι, μάχεσθαι, ἀντιλέγειν, ἀνθίστασθαι. Mr Tyrrell however refers to 683, σώμασιν παρειμέναι, thus shewing that he would rather take it as meaning 'in the matter of.'—σοφίζεσθαι is only once used elsewhere by Eur., and that in a play of the same date, *Iph. A.* 744, σοφίζομαι δὲ καὶ πὶ τοῖσι φιλτάτοις τέχνας πορίζω. In the sense of 'speculating,' 'rationalising,' 'subtly explaining away' a received belief, it is well illustrated by Plato *Phaedr.* 229 (in part already quoted by Paley), "Tell me, Socrates," says Phaedrus, "was it not from somewhere hereabouts on the Ilissus that Boreas, as the story runs, carried off Orithyia?...Do you believe the legend (μυθολόγημα) to be true?" "Why" (answers Socrates), "I should be doing nothing extraordinary, if, like the learned (οἱ σοφοί), I were to disbelieve the tale; and if, in a rationalising mood (σοφίζόμενος), I went on to say that as the girl was playing...she was blown over the cliffs just here, by a blast of the wind Boreas, and that having thus met her end, she was fabled to have been carried off by the god Boreas... But I have no leisure for such studies... I therefore leave them alone and acquiesce in the received opinion regarding them" (χαίρειν ἑάσας ταῦτα, πειθόμενος...τῷ νομιζομένῳ περὶ αὐτῶν). The mental attitude thus described is remarkably parallel with that expressed in the present and several other passages in the play (427—31, 395, 882—95). But just as Plato in the *Republic* and elsewhere rejects myths of an immoral tendency, so the vulgar stories with which the Greek Theogony was rife (whatever explanation of them may in the present day be made possible by the light of comparative mythology) were again and again condemned by Euripides (*Iph. T.* 386, *H. F.* 1341). Yet this position of remonstrance does not prevent his allowing expression to be given here and elsewhere, by characters in his plays, to a feeling of contented and unquestioning submission to traditional and time-honoured beliefs. Such passive compliance is dramatically appropriate in the lips of the aged prophet, and is not unsuitable to the declining years of the poet himself; but we must be careful not to assume that the poet himself actually held the sentiments which a sense of dramatic fitness leads him

to ascribe to the characters in his plays. It was an assumption of this kind that led Aristophanes and others to make an unwarrantable charge against him founded on a line wrested from its context, ἡ γλῶσσ' ὁμῶμοχ', ἡ δὲ φρὴν ἀνώματος (*Hipp.* 612), a line which is dramatically most defensible; and, if read in its proper place, is justly recognised as a sudden outburst of self-reproach on the part of a youth of stainless purity, indignant at having been entrapped into a verbal oath of whose true meaning he was at the time utterly innocent, an oath whose binding force he acknowledges immediately after, and which he keeps at the cost of losing his life.

201—3. πατρίους παραδοχὰς...φρενῶν] 'Our fathers' heir-loom of time-honoured faith, No reasoning shall cast down, not though the lore Hath been the invention of the keenest wit.' This passage is referred to by Plutarch *Mor.* II p. 756 (*Amatorius* 13, 3), μεγάλου μοι δοκεῖς ἅπτεσθαι καὶ παραβόλου πράγματος, μᾶλλον δὲ ὅλως τὰ ἀκίνητα κινεῖν, τῆς περὶ θεῶν δόξης ἣν ἔχομεν, περὶ ἐκάστου λόγου ἀπαιτῶν καὶ ἀπόδειξιν· ἀρκεῖ γὰρ ἡ πατρία καὶ παλαιὰ πίστις, ἥς οὐκ ἔστιν εἰπεῖν οὐδ' ἀνευρεῖν τεκμήριον ἐναργέστερον, οὐδ' εἰ δι' ἄκρας τὸ σοφὸν εὖ ρηταὶ φρενός, ἀλλ' ἔδρα τις αὐτῇ καὶ βάσις ὑφιστάσθαι κοινῇ πρὸς εὐσέβειαν, ἐὰν ἐφ' ἐνὸς ταράττηται καὶ σαλεύηται τὸ βέβαιον αὐτῆς καὶ νενομισμένον, ἐπισφαλὲς γίνεται πᾶσι καὶ ὑποπτος. This quotation (as was first pointed out by Valckenaer) shews that for the manuscript reading πατρός, we should read πατρίους. It is acutely suggested by Mr Tyrrell that Plutarch paraphrases καταβάλλει ('gets the better of') as if he had read ὑπερβαλεῖ ('will be better than').—πατρίους] Plat. *leges* 793 B, πάτρια καὶ παντάπασιν ἀρχαῖα νόμιμα.—ὁμήλικας χρόνῳ] This may mean either (1) traditions '*coeval in time*' (with ourselves), which we have not only inherited from our ancestors (πατρίους) but have looked upon as familiar friends who have grown up with us from our very infancy; in this case we may compare Soph. *O. C.* 112, χρόνῳ παλαιοί, 374, χρόνῳ μείων, 875, χρόνῳ βραδύς (so Hermann); or (2) '*coeval with time*,' as old as time itself, like the unwritten ordinances of the gods in Soph. *Antig.* 456, οὐ γάρ τι νῦν γε καχθείς, ἀλλ' αἰεί ποτε ἤ ταῦτα, κοῦδεὶς οἶδεν ἐξ ὅτου φάνη. The latter interpretation is sometimes held to

be supported by Plutarch's *παλαιά* in the passage quoted above, but that epithet seems equally applicable to the former sense, in which the traditions are spoken of as *φίλοι παλαιοί*, *veteres amici*; had he used *ἀρχαία πίστις*, *antiqua fides*, *prisca fides*, he might have been appealed to with greater confidence as in favour of the second rendering; his paraphrase of the passage is however too loose and cursory to admit of our relying upon it for the determination of so nice a point. 'Old as time itself' is a spirited expression which may appear too bold for Euripides, but it must be remembered that he personifies time in this very play, as well as in a line from a lost play quoted by Aristophanes to raise a laugh at his expense (*χρόνον πόδα*, 889 n.). Had he meant the first sense, he would probably have written *ἄς θ' ὁμήλικας πάλαι κεκτήμεθα*.—*αὐτὰ*] (used instead of *αὐτὰς*) refers to the general sense of the previous line, as in Thuc. v, 10, *σπονδαὶ ἔσονται*. οὕτω γὰρ ἔπραξαν αὐτὰ (*sc. τὰ περὶ τὰς σπονδάς*).

εὔρηται is best taken not as aor. conj. mid., but as perf. indic. passive. Hermann however says, 'neque vero *εἰ εὔρηται* indicativo perfecti dictum hic aptum est, ut in re incerta. itaque aut *τις* intelligendum, aut *εὔρηται* perfecto passivo, sed modi coniunctivi habendum*.'—In thought and expression alike, the passage appears to be directed against the Sophists, the first of whom, Protagoras, wrote a treatise under the title, *Καταβάλλοντες* (*sc. λόγοι*). One of his sayings was, *περὶ μὲν θεῶν οὐκ ἔχω εἰδέναι οὐθ' ὥς εἰσὶν οὐθ' ὥς οὐκ εἰσὶν*, Diog. L. IX 51 (Usener).

204. *ἔπει τις*] *At enim, 'fortasse dixerit quispiam.'* 'Some one may say, I have no regard for eld (no self-respect), In going to dance, with ivy round my head; *Not so*, for the deity hath not defined, &c.'—*εἰ χρῇ χορεύειν* implies the copyist took the syntax to be, *οὐ διήρηκεν εἴτε τὸν νέον εἴτε τὸν γεραίτερον, εἰ χρῇ χορεύειν = εἴτε τὸν νέον χρῇ χορεύειν εἴτε τὸν γεραίτερον*. Mr Munro suggests *χρεῖη* for *εἰ χρῇ*: 'the corruption would arise from *χρῇ* being written for *χρεῖη* and then *εἰ* added in the margin or above. This opt. is common enough, and yet it is constantly corrupted (*e.g. O. T.* 162, 555).'

209. *δὲ ἀριθμῶν*] This difficult phrase, about which almost the only point that is clear is that it is intended to stand in

* See *Supplementary Notes*.

sharp contrast to ἐξ πάντων in the previous line, is supposed to mean, 'by certain fixed numbers,' i.e. by certain circumscribed classes of men, young alone or old alone, only poor or only rich. The god will have no compromise; he claims a honour from all classes indefinitely, without respect of age or other circumstances, and cares not to be worshipped by any narrow number, to be honoured by instalments, *by halves*, as Elmsley expresses it. In short, he expects of the state in general what Wordsworth in a strain of higher mood says of the unreserved self-sacrifice of the individual, 'Give all thou canst; high Heaven rejects the lore Of nicely calculated less or more' (*Ecclesiastical Sonnets* 43). Mr G. O'Connor comes near the sense of this last parallel, when understanding it "with employment of calculations" and translating it "by rule and measure." Mr Brady (quoted by Mr Tyrrell) proposes διαρῶν, suggested doubtless by διήρηκε and already anticipated by Dr Joddrell; but Mr Tyrrell himself has since deserted that proposal in favour of διαριθμῶν, (suggested by Heath as well as by himself,) which he takes with οὐδέν, '*making no distinction*,' though he allows that, in this sense, the middle is more usual. I own I am not satisfied with the above explanation of δι' ἀριθμῶν or with any of the proposed corrections. What is obviously wanted for the restoration of the text is a phrase exactly parallel to ἐξ πάντων in the previous line; the most obvious equivalent to *including all* among those by whom the god expects to be honoured is *omitting no one*, and the most natural Greek for this would be οὐδένα παραλιπῶν; the sense would therefore be satisfied by some such correction as παραλιπῶν δ' οὐδέν' αὔξεσθαι θέλει.

οὐδέν...θέλει] 'in no wise wishes.' There seems to be practically little, if any, difference in sense between θέλει in the present and βούλεται in the previous line. In *Iph. Aut.* 338, we have τῷ δοκεῖν μὲν οὐχὶ χρήζων τῷ δὲ βούλεσθαι θέλων, *Alc.* 281, λέξει θέλω σοι πρὶν θανεῖν ἂν βούλομαι, and in *Dem. fals. leg.* § 23, οὗτ' ἀκούειν ἠθέλετε οὔτε πιστεύειν ἐβούλεσθε. βούλομαι (according to Donaldson *New Crat.* § 463) 'refers to the desire or wishing for a thing;' while θέλω 'is restricted to the mere will or willingness.'

211. **προφήτης]** ‘myself shall be the prompter of thy words.’ Had not Teiresias been blind, he would have ended his speech by announcing the approach of Pentheus in some such words as *καὶ μὴν* (*Antig.* 526, 1180) *πρὸς οἴκους ὁδε διὰ σπουδῆς περᾶ Πενθεύς*. As it is, Cadmus prepares the audience and the soothsayer, for the coming of the king, by taking up the speech instead, and this is why he is called *προφήτης λόγων*. So Teiresias himself is called *Διὸς προφήτης* (Pind. *Nem.* i. 91) as one who speaks instead of Zeus and interprets his will to man; so also in Aesch. *Eum.* 19, *Διὸς προφήτης ἐστὶ Λοξίας πατὴρ*, Apollo is the revealer of the will of Zeus, and the Delphic priestess in her turn is *Φοῖβου προφήτις* *Ion* 321, cf. esp. 91—93. The notion of foretelling is only subordinate; and in the line before us we cannot (with Bothe and Schöne) understand Cadmus to be *predicting* a coming conversation.

214. **ὡς ἐπτόχται]** ‘how flushed he is!’, ‘how wild his mien!’ 1269, *τὸ πτοηθέν*, 304, *διεπτόση* (struck with panic), and in a play of the same date, *Iph. A.* 1029, *στείχουσιν ἐπτοημένην*. Cf. *Med.* 1120, *πνεῦμα δ’ ἡρεθισμένον δέικνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν*.

215. *τυγχάνω*, with the participle, often expresses coincidence in time apart from any notion of chance. ‘Though at the moment absent from this land, I hear of strange ills in the city here. Our women as we find (*ἡμῖν*) have left their homes. In feigned orgies; on the shadowy hills They frisk it.’ *Θοάζειν*, here intrans. (cf. n. on 65), ‘hurry hither and thither,’ *Troad.* 307, *μαινὰς θοάζει δέυρο Κασσάνδρα δρόμῳ*, and *ib.* 349.—221. *θιάσοις ἐν μέσοισιν*, not, ‘in the midst of the festal groups,’ but ‘in the midst of each festal group.’—*ἐστάναι κρατήρας*, Paus. VII 27, 3, at Pallene, *τούτῳ (Διονύσῳ Λαμπτήρι) καὶ Λαμπτήρια ἐορτὴν ἄγουσι καὶ δᾶδὰς τε ἐς τὸ ἱερὸν κομίζουσιν ἐν τῇ νυκτὶ καὶ οἶνου κρατήρας ἱστᾶσιν ἀνὰ τὴν πόλιν πᾶσαν*, and Oracles quoted in Dem. *Mid.* §§ 51, 53; also Statius *Theb.* II 75 (of Theban votaries of Bacchus) *effusi passim per tecta, per agros Serta inter vacuosque mero crateras*.

224. **πρόφασιν μὲν]** Ar. *Eq.* 466, *πρόφασιν μὲν Ἀργείους φίλους ἡμῖν ποιεῖ, ἰδίᾳ δ’ ἐκεῖ Λακεδαιμονίοις συγγίγνεται*, Thuc. VI 33 and Lysias Or. 13 § 12 (cf. 12 § 6), *πρόφασιν μὲν...τὸ δ’ ἀληθές*.

—ὡς δὴ *sc.* οὔσας. For this ironical use of ὡς δὴ, cf. *Androm.* 235, ὡς δὴ σὺ σώφρων τὰμὰ δ' οὐχὶ σώφρονα, where as here the participle is omitted.—*θυοσκόους*] also used in *Rhesus* 68, τῶν ἐμῶν θυοσκόων βουλὰς, and *Iliad* 24, 221, ἣ οἱ μάντιές εἰσι θυοσκόοι ἢ ἱερῆς. The verb is found in Aesch. *Ag.* 87, θυοσκεῖς.—226. *δεσμίους χέρας*] χέρας is the 'acc. of closer definition.'—227. *πανδήμοισι στέγαις*] 444, *πανδήμου στέγης*, the 'public buildings,' as a euphemism for the prison; cf. *οἶκημα*, *δήμιος* and *δημόκοινος*.

229. So in Idyll XXVI of Theocritus, on the doom of Pentheus, (Ἀθηναὶ ἢ Βάκχαι), Ἴνῳ κ' Αὐτονόα χ' ἁ μαλοπάραος Ἀγαυὰ τρεῖς θιάσους ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.

234—6. 'A wizard sorcerer from the Lydian land, With fragrant golden curls, and ruddy face, And eyes that beam with Aphrodite's charms.' The whole picture reminds one of Milton's 'Vermeil-tinctured lip, Love-darting eyes or tresses like the morn' (*Comus* 753); words written, it is to be remembered, for the autumn of the very year in which he bought the copy of Euripides described in a previous note, l. 188.

It is doubtless to the present passage, and to 453—459, that Callistratus refers in his graceful description of a statue of Dionysus, the work of Praxiteles, (*Stat.* 8), ἦν δὲ ἀνθηρὸς, ἀβρό-τητος (493) γέμων, ἱμέρω ρέόμενος, οἷον αὐτὸν Εὐριπίδης ἐν Βάκχαις εἰδοποιήσας ἐξέφηνε...ὡς κισσὸς ἦν ὁ χαλκὸς εἰς κλῶνας καμπτό-μενος καὶ τῶν βοστρύχων τοὺς ἐλικτήρας ἐκ μετώπου κεχυμένους ἀναστέλλων.

γός ἐπωδός] It seems best to understand the latter word as a separate substantive and not as an adjective to the former. The words are used as substantives in *Hipp.* 1038, ἐπωδὸς καὶ γός, Plat. *Symph.* 203 D, δεινὸς γός καὶ φαρμακεὺς καὶ σοφιστής (a clever wizard, sorcerer and charlatan). The notion that the strange visitant was a wizard might easily arise from vague reports of his mystic mummeries, the *τελεταὶ εὔιοι* of 238, and of the marvellous streams of milk and honey and wine referred to in 142.

235. *ξανθοῖσι βοστρύχοισιν*] *Cyclops* 75, ὦ φίλος, ὦ φίλε Βάκχιε, ποῖ οἰοπολεῖς ξανθὰν χαίταν σείων, Seneca *Oed.* 421 (of Bacchus), *crine flaventi simulata virgo*.—*εὐδύμοις κομῶν* (as in *Iliad* 8, 42;

13, 24; χρυσέησιν ἐθείρησιν κομόωντε) is Badham's conjecture for εὖοσμον κόμην (of the MSS and Ald. ed.). εὖοσμος κόμην (Brunck's conjecture, adopted by Paley) has the advantage of being a slighter departure from the MSS. εὖοσμῶν κόμης (proposed by Mr Tyrrell) is not conclusive, for in that case κόμης would not be wanted at all as a genitive after βοστρύχοισιν; and, partly for this reason, his alternative εὖοσμῶν κόμην seems better.

239—241. The sense would perhaps be improved by transferring these lines to a place between lines 247 and 248. We should thus get the stranger's misdemeanours mentioned first, with the threats of punishment immediately following. This suggestion is due to Kirchhoff.

242. ἐκείνος εἶναι φησι Διόνυσον θεόν] Not *ille se dicit esse Dionysum deum* (Barnes), which would obviously have required the nominative after εἶναι, on the principle which is well illustrated by Thuc. IV 28, οὐκ ἔφη αὐτὸς ἀλλ' ἐκείνον στρατηγείν. The nom. is actually printed in the editions of Reiske and Matthiae, who forget that Dionysus has not yet revealed his deity, as the plot of the play implies that at present the god represents himself as a votary only of Dionysus, and not as the god himself. The repetition of ἐκείνος in the next line, the genuineness of which has been perhaps unnecessarily suspected, is intended to intensify the contempt conveyed by the pronoun; 'Tis *he* (this Lydian impostor with his own unsupported assertion), that says Dionysus is a god; 'tis *he*, forsooth, that says that Dionysus was sewn up in the thigh of Zeus; the babe that was really blasted to death by the flaming thunderbolt.'—244. ἐκπυρούται, present of vivid description, as in line 2. For the verb, cf. *Troad.* 301, αὐτῶν ἐκπυροῦσι σώματα, *Herc. F.* 421, ὕδραν ἐξεπύρωσεν, and *Iph. A.* 1070, Πριάμοιο κλεινὰν γαίαν ἐκπυρώσω. —245. Δίους ὅτι γάμους ἐψεύσατο, see lines 26—31.

246—7. 'Do not these wrongs call for the awful halter, This stranger's outrages—whoe'er he be?' ἔστ' ἄξια] The same words end the line in *Orest.* 615, but both passages are perhaps unnecessarily altered by Elmsley into ἐπάξια, because, as he says, *nullum senarium apud tragicos exstare puto qui in initio quinti pedis ἔστ' vel ἔστ' habeat.*—ἀγχόνης] *Soph. O. T.* 1374, ἔργα

κρείσσον' ἀγχόνης, Eur. *Heracl.* 246, τάδ' ἀγχόνης πέλας, Ar. *Ach.* 125, ταῦτα δὴτ' οὐκ ἀγχόνη; In all these cases hanging is referred to, not as a punishment, but as a form of suicide; and it has been suggested that the present passage is no exception, but that Pentheus here virtually exclaims 'This is as bad as bad can be—it is enough to make one hang oneself.' On this supposition, it is urged that the transcriber, mistaking the sense of this line, and wrongly supposing it referred to the hanging of the impostor, added the next line (247) to explain it; but the retention of the next line is not inconsistent with the above suggestion. Those who understand the halter to be here a form of punishment, may notice that (according to the ordinary printing of the passage) Pentheus has already threatened to cut the stranger's head off, in which event he might dispense with threats of hanging; but it is open to them to rejoin that the king's rage makes him incoherent, and leads to his blurting out one punishment after another in an ungovernable fit of passion; in a later passage, 356, he threatens him with neither decapitation nor hanging, but with death by stoning.—ὑβρεις ὑβρίζειν] As the only other instance of the plural of ὑβρις in Tragedy is *Herc. F.* 741, ὑβρεις ὑβρίζων εἰς ἀμείνονας σέθεν, it has been proposed to alter it in both instances to ὑβρισμ' (Elmsley, who quotes *Heracl.* 18, ὑβρισμ' ἐς ἡμᾶς ἡξίωσεν ὑβρίσαι), but (as Hermann justly remarks) *raritas non est idonea damnandi causa*. ὑβρισμα *hic, mea sententia, alienum foret, quia non de una, sed de multiplici contumelia sermo est*. The singular is much more common as in *Hel.* 785, ὑβριν θ' ὑβρίζειν εἰς ἔμ' ἦν ἔτλην ἐγώ, *Herc. F.* 708, ὑβριν θ' ὑβρίξεις ἐπὶ θανούσι τοῖς ἐμοῖς, *Iph. Aul.* 961, ἀλλ' ὑβριν ἐς ἡμᾶς ὑβρισ' Ἀγαμέμνων ἀναξ. In all these cases the cognate acc., contrary to the general rule, has apparently no adjective or pronoun joined with it, though it has what may be regarded as an adjectival phrase instead. In the present passage, the absence of any adjectival element condemns the conjecture ὑβρισμ' ὑβρίζειν, but this objection does not apply to the manuscript reading, as the use of the plural, ὑβρεις, gives a fuller meaning to what would otherwise have been a bare repetition of the same sense. (Further details on this construction may be

found in Lobeck, *de figura Etymologica*, p. 506, and in G. Günther, *de obiecti quod dicitur interioris usu Euripideo*, p. 22).

251. νάρθηκι βακχεύοντ'] It is uncertain whether this stands for the dual or the singular accusative. Though both are alike arrayed in the Bacchic garb, Teiresias is specially described as dressed in fawnskins; so it may be Cadmus alone that is represented 'with a ferule masquerading.' At the same time, it is not improbable that as a single fawnskin is all that is usually ascribed to the votaries of Dionysus, the poet is thinking of Cadmus as well as Teiresias in using the plural νεβρίσι (cf. however Nonnus 45, 86, χρύσεια πέπλα φέρων οὐ νεβρίδας).—The reading of the Laurentian MS is corrected into βακχεύοντας, both MSS have ἀναίνομαι, while πάτερ may be an interpolation, added to eke out the metre. As, however, the first reading of the Laurentian MS was ναίνομαι, we may suggest that this points not to ἀλλὰ μαίνομαι, as has been proposed, but to an original reading νάρθηκι βακχεύοντας· ἀλλ' ἀναίνομαι, the accidental omission of ἀλλὰ accounting for the mutilated form ναίνομαι. νάρθηκι βακχεύοντας· αἰδοῦμαι πάτερ is proposed by Porson (*advers.* p. 264), and this is supported by Nonnus, 45, 73 (referred to by Hermann, who, however, does not accept the alteration), where Pentheus says to Teiresias, αἰδέομαι σέο γῆρας, ἀμετροβίων δὲ καὶ αὐτῶν μάρτυρα σῶν ἐτέων πολὴν πλοκαμίδα γεραίρω. For ἀναίνομαι, see *Iph. Aul.* 1502, θανοῦσα δ' οὐκ ἀναίνομαι, 'it pains me not to die'; 'proprie est *recuso, detrecto*, quod quoniam est eius, qui quid invitus facit, significat *friget me*' (Hermann).—If we retain πάτερ we must be careful to translate ὑμῶν so as to shew that it is plural, 'father, I am pained for thee, At seeing *your* old age so reft of sense.' Cf. Soph. *O. C.* 1102, 1104.

253—9. Nonnus expands this speech after his diffuse manner, 45, 67, Κάδμει, μαινομένης ἀποκάτθεο κισσὸν ἐθείρης, κάτθεο καὶ νάρθηκα νοοπλανέος Διονύσου...νήπιε Τειρεσία στεφανηφόρε, ῥίψον ἀήταις σῶν πλοκάμων τάδε φύλλα, νόθον στέφος. In the next line but one, follows the passage above quoted, and then the further imitation, 75, εἰ μὴ γὰρ τότε γῆρας ἐρήτυε καὶ σέο χαίτη, καὶ κεν ἀλκυτοπέδησιν ἐγὼ σέο χεῖρας ἐλίξας δέσμιον ἀχλυνόεντι κατεσφρήγισσα μελάθρῳ, κ.τ.λ.

255—7. We have an equally strong invective against Teiresias from Oedipus in Soph. *O. T.* 387, μάγον...μηχανορράφον, δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν μόνον δέδορκε, and in *Antig.* 1055, Creon taunts him with venality, τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. The function of soothsayer seems to have been held in small repute among the contemporaries of the Greek tragic poets, and passages like these reflect the general feeling of the day. Euripides in particular enters with special zest into attacking the whole tribe of μάντις, e.g. *Hipp.* 1059, *Ion* 374—8, *Hel.* 744—757, *El.* 400, *Phoen.* 772, *fragm.* 793, τί δῆτα θάκοις μαντικοῖς ἐνήμειοι σαφῶς διόμνυσθ' εἰδέναι τὰ δαιμόνων; οὐ τῶνδε χειρώνακτες ἄνθρωποι λόγων, and (in a play of the same date as this) *Iph. A.* 520, τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. The taunts of venality, which Euripides here allows to be flung at Teiresias by Pentheus, taunts to which he offers no reply, may well make us hesitate in accepting the prophet as the exponent of the poet's opinions in the often-quoted line, οὐδὲν σοφίζομεσθα τοῖσι δαίμοσι (200).

262, οὐδὲν ὑγιές] is very common in prose and comedy, but is less suited to the dignity of tragedy. It is however found in Eur. *Hel.* 746, *Phoen.* 201, *Androm.* 448, 952, and three passages in the fragments 496, 660, 821, in all of which allusion is made to current proverbs or opinions of the day; hence it is that Euripides, while referring to these proverbs and opinions, falls into the use of a phrase of every-day life (οἰκεία πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς σύνεσμεν, *Ranae* 959): Aeschylus, on the other hand, never uses it, and Sophocles only once, *Phil.* 1006, and even there without any loss of dignity, ὃ μὴδὲν ὑγιές μὴδ' ἐλεύθερον φρονῶν.—In the previous line, for βότρυς, a tribrach consisting of a single word, see 18, μιγάσιν.

263. The MSS have τῆς εὐσεβείας, which, if retained, is most naturally taken in an ironical sense (as by Barnes, Matthiae, and Tyrrell). But irony is out of keeping with the general character of the chorus in Greek Tragedy, and least of all is it appropriate in the case of Asiatic women addressing a Theban king. Hermann, while retaining εὐσεβείας, suggests καταισχύνειν in the third line, and gives an explanation which strikes

one as highly artificial and unconvincing: “constructio verborum haec est, οὐκ αἰδῶ θεούς, τῆς εὐσεβείας Κάδμον τε καταισχύνει, iam dicere debebat καὶ τὸ σὸν αὐτοῦ γένος...sed continuat orationem...’Εχίονος δ’ ὦν παῖς καταισχύνει γένος,” i.e. ‘Are you not ashamed before the gods at disgracing not only Cadmus on account of his piety (*propter pietatem*), but also (as son of Echion) disgracing your own lineage.’ A clearer sense is given by adopting the emendation τῆς δυσσεβείας suggested by Reiske, and apparently approved by Porson (*Kidd’s tracts*, p. 225). Hermann’s objection to treating the first two words of the line as a separate exclamation on the ground that *exclamatio non nisi familiari colloquio convenit* may be met by admitting that such an exclamation is more common in Aristophanes than in the tragedians, but by pointing out at the same time that in the very last line we find a colloquialism in the phrase οὐδὲν ὕγιες. This kind of gen. is found sufficiently often in tragedy, preceded by φεῦ, ὦ πόποι or οἶμοι (e.g. *Herc. F.* 1374, οἶμοι δάμαρτος καὶ τέκνων οἶμοι δ’ ἐμοῦ), and also (as here) without any interjection, as in *Med.* 1051, ἀλλὰ τῆς ἐμῆς κάκης τὸ καὶ προέσθαι (*sc.* ἐμέ) μαλθακούς λόγους φρενί, and *Iph. A.* (a contemporary play) 327, ὦ θεοί, σὴς ἀναισχύντου φρενός.—The two next verses (264—5) are transposed by Musgrave, the effect of which is to bring Κάδμον under the influence of καταισχύνεις, leaving θεούς alone to be governed by αἰδεῖ. This is not a bad arrangement, but one that probably did not occur to Euripides, who adopts the natural order of time, mentioning the gods first, then Cadmus the grandfather, and next Echion the father of Pentheus.—For the reference to the crop of armed warriors that sprang up from the serpent’s teeth sown by Cadmus, cf. 1315 and see esp. *Phoen.* 657—75, 818—21 and 939. The teeth, as the legend ran, were those of the serpent that guarded the fountain of Ares and killed the men sent to draw water by Cadmus who slew the serpent and sowed the teeth. The armed men who thus sprang into life forthwith began to kill one another; of the five survivors one was Echion, who became the father of Pentheus by Agave, daughter of Cadmus. The following gem represents Cadmus at the fountain attacking the serpent which had slain

his companions, whose fate is indicated by the overturned pitcher.



265. καταισχύνης γένος;] *Od.* 24, 508, Plato *Laches* 187 A.

266—7. This couplet from a play written (it will be remembered) at the Macedonian court, was afterwards quoted by no less a successor of Archelaus than Alexander the Great, after listening to an eloquent speech by the philosopher Callisthenes in praise of the men of Macedon (Plutarch, *Alex.* 53, 2). The king next called upon him to show his powers as an orator by discoursing on a more difficult theme, the *faults* of the Macedonians, and the philosopher indiscreetly consenting, at the close of the second speech the king remarked that Callisthenes had given the Macedonians a proof not of his eloquence but of his enmity. Plutarch, after giving another instance of the indiscretion of Callisthenes, adds that his relative Aristotle had therefore well remarked of him, ὅτι Καλλισθένης λόγῳ μὲν ἦν δυνατὸς καὶ μέγας, νοῦν δὲ οὐκ εἶχεν. Here we may note the coincidence of expression with the context of Alexander's quotation, where δυνατὸς and νοῦν οὐκ ἔχων occur in the same short sentence. Were the words less common, the identity of expression would better deserve notice; but if it is admitted that Aristotle was thinking of the context when he made his remark, it would be an argument of some slight weight in favour of retaining the manuscript reading δυνατὸς instead of accepting Dr Badham's tempting conjecture ἐν ἀστοῖς.—For ἀφορμὰς cf. *Herc. F.* 236, ἀρ' οὐκ ἀφορμὰς τοῖς λόγοισιν ἀγαθοὶ θνητῶν ἔχουσι κἂν βραδὺς τις ἦ λέγειν; and *Hec.* 1239, βροτοῖσιν ὡς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' αἰεὶ λόγων, also Lucian, *Rhetorum praeceptor* c. 18, ἐπειδὴν δέη λέγειν καὶ οἱ παρόντες ὑποβάλωσί τινας ὑποθέσεις

καὶ ἀφορμὰς τῶν λόγων.—268. εὐτροχὸν γλώσσαν] fragm. 442 (Hippol.), εὐτρόχοισι στόμασι τὰληθέστατα κλέπτουσιν, ὥστε μὴ δοκεῖν ἂν χρῆ δοκεῖν. *This tongue that runs so roundly in thy head* (Rich. II ii, 1).

270—1. ‘But the rash man, if strong and eloquent, Makes a bad citizen, because he’s senseless.’ This couplet is placed in brackets by Dindorf, who does not perhaps attribute sufficient weight to the fact that it is quoted by Stobaeus, 45. 2, from the ‘Pentheus’ of Euripides (as also the previous couplet in 36. 9). On the same page (45. 5) he cites a passage from *Orest.* 907, which is closely parallel to it, ὅταν γὰρ ἡδὺς τοῖς λόγοις φρονῶν κακῶς πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα. This last quotation is supposed to have been directed against Cleophon, a demagogue of influence between B.C. 410 and 405. The couplet, inspired perhaps by the poet’s remembrance of some such notable member of the Athenian democracy, would have been less in place at any representation of the play at the court of King Archelaus, than before the Athenian audience that heard it after the poet’s death.—νοῦν οὐκ ἔχων] states the fact, ‘destitute, as he is, of sense’ and repeats in another form the notion already expressed by *θρασύς*; had the sense been ‘if destitute of sense,’ the negative particle which implies a supposition would have been used, and we should have had some phrase equivalent to *μὴ ἔχων*.—[*legendum* *θρασύς* δέ, δυνατὸς καὶ λέγειν ὅς ἐστ’ ἀνὴρ. Dem. *Androt.* p. 601 § 33, ἡ δεινὸς ἢ θρασεῖς... τοῖς θρασεῖσι καὶ δυνατοῖς λέγειν] Shilleto.—Cf. *Or.* 889, *Ion* 596.

272—3. οὗτος ὁ δαίμων κ.τ.λ., instead of being placed after *ὅσος*, on which it depends, is for rhetorical emphasis put at the very beginning of the sentence, without being altered into the acc. after *ἐξεπείν*. So in Xen. *Anab.* 2, 5, 41, *Πρόξενος καὶ Μένων* ἐπείπερ εἰδὼν ὑμέτεροι εὐεργέται, πέμψατε αὐτοὺς δεῦρο.

273. οὐκ ἂν δυνάμην μέγεθος ἐξεπείν ὅσος, is rendered by Attius, *Bacchae* IX (2), ...*neque sat fingi neque dici potest | pro magnitate*.

274. δύο] sc. *Δημήτηρ* and *Διώνυσος*. Nonnus, 45, 101, in the corresponding speech of Teiresias, says of the god, οὗτος ἀμαλλοτόκῳ Δημήτερι μῶνος ἐρίξει ἀντίτυπον σταχέσσειν ἔχων εὐβοτρυν ὀπώρην. The identification of *Δημήτηρ* with *γῆ* is in accord-

ance with the old etymology, which made it an old form of γῆ μήτηρ, cf. δᾶ for γῆ in *Phoen.* 1296 (rejected by Ahrens *Dor.* p. 80, who connects δᾶ with the root of δῖος, Διός, Δάν for Ζάν &c.; and by Curtius, *Gk. Etym.* p. 492 ed. 5). For 276, Paley aptly quotes Aesch. *P. V.* 217, Γαῖα πολλῶν ὀνομάτων μορφή μῖα. —278. By accepting the correction ὅς δ' we get an easier transition to the next line than that supplied by ὁ δ', (which, however, comes nearer the MSS, which have ὅδ'). ὁ in the latter correction is used as a demonstrative pronoun; 'in bonis codicibus ubi ὁ non articulus, sed pronomen demonstrativum est accentu notatur' (Hermann).

As an extension of Badham's ingenious conjecture ἡδονὴν ἀντίπαλον, we may propose ἡδονὴν παυσίπονον, which comes very near the manuscript reading τάντιπαλον. This is suggested by an expression in one of the Orphic hymns, 50 (49), addressed to Dionysus, παυσίπονον θνητοῖσι φανεῖς ἄκος. The word is found in *Iph. T.* 451, and in the parody of Euripides in Ar. *Ranae*, 1321, οἰνάνθας γάνος ἀμπέλου, βότρυος ἔλικα παυσίπονον. ἀντίτυπον, however, in the passage above quoted from Nonnus, seems to shew that in *his* time, at any rate, the manuscript reading was probably ἀντίπαλον.

282. Some edd. print ὕπνου, making a double gen., the notion of 'oblivion arising from sleep' being coupled with 'oblivion of ills.' 'He gives in sleep, from all our daily ills Oblivion, that sole simple for all toils.' ὕπνου was supposed to be the reading of P (the Palatine MS); Milton suggested ὕπνον, which happens to be the reading of the other MS (the Laurentian), and (according to the latest collation) it is found in the Palatine MS also.

284. σπένδεται] used in a double sense, being grammatically applicable in the middle voice to the god himself, who 'makes peace with' the other gods; but also involving a reference to his gift of wine which 'is poured out' in libations.

286—297. The genuineness of this whole passage is open to serious doubt. It professes to give an explanation of the legend that Dionysus was sewn up in the thigh of Zeus, a story which had its origin, according to Teiresias, in a confusion between the

words *ῥήπος* and *μηρός*. Against the genuineness of the lines may be urged, (1) the absurdity of the explanation; (2) the intricacy of part of the language in which it is expressed; (3) the inconsistency between the present account and the popular legend accepted unreservedly by the chorus (96—100, 519—29); (4) the incongruity of placing this attempt to do what looks very like explaining away the traditional belief, in the lips of the very prophet who has shortly before exclaimed, *οὐδὲν σοφίζομεσθὰ τοῖσι δαίμοσι* (200). On the other hand, it may be observed that (1) absurd as is the explanation, the popular legend is at least equally absurd; (2) the explanation finds a partial parallel in the legend preserved by Apollodorus, according to which Zeus deceived Hera by changing the infant Dionysus into a kid (III 4, 3 *ad fin.*); (3) the clearing up of a confusion arising from two words being similar in sound is apt in any case to be intricate, especially in poetry; (4) a fondness for etymologising is one of the characteristics of Euripides; (5) Pentheus had made an emphatic reference to the current story of the god's birth (243), and in accordance with the constant rule of Euripidean rhetoric, this point had to be met in the prophet's reply; (6) it is not necessary to have a perfect consistency of opinion between all the characters of the play, and a chorus of Asiatic women may well be represented as accepting with unquestioning trust a popular legend which is indignantly rejected by the young king, who is unconscious of the inner meaning which it is the prophet's task to unfold in his reply; and lastly (7), as to the supposed inconsistency of Teiresias, it has been well remarked, that "The form of the popular story is, he allows, absurd. But the story itself is essentially true. Dionysus *is* the son of Zeus; Zeus did save him from Herê; a jumble of *μηρός* and *ῥήπος* was the source of the grotesque popular legend. Now, this is not incongruous with the character of Teiresias: it is a rationalism which, holding to the substance of faith, seeks to purge it of gross accidents; it is in perfect harmony with the office of the prophet, the *ἐξηγητής*; at need, of esoteric truth" (Mr Jebb, in the *Dark Blue* for July, 1871).

In Dindorf's *Poetae Scenici*, lines 284 to 297 inclusive (*i. e.* the passage now under discussion, together with the preceding couplet,) are all placed in brackets; Mr Tyrrell allows the couplet in question to stand, but brackets all the lines down to 305 inclusive, he also brackets 243, to which part of this passage is a reply, pointing out that unless emended it interrupts the construction; he holds that the passage now before us "must have been interpolated either by the younger Euripides, or, as is far more probable, by some Alexandrian learned in mythology, and in the etymology of the time... The interpolator of vv. 298—305 was perhaps reminded by the mention of Delphi in v. 306 of the word *μάρτυς*, and, being in the etymologising vein, wished to make out an affinity between *μάρτυς* and *μάρτυα*. The etymologising in v. 520 *seqq.* is quite in the allusive style of Euripides, and strongly contrasts with the ponderous exegesis of the spurious passage." (*Introduction*, p. xxix.) I am not prepared to go so far as this myself, for the part referring to the oracular and martial powers of Dionysus is finely written and is quite worthy of Euripides; I am less clear about the preceding portion (286—297), but even here it is an undue exaggeration to say, as Dindorf does, *dictio inepta confusa omninoque non Euripidea*. With regard to the relative length of the two speeches, that of Pentheus contains 48 (or if, as by Dindorf, 243 is rejected, 47) lines; the reply of Teiresias as given in the MSS has 62, as in Dindorf's text 48 (more accurately 46, as he also brackets 270 and 271), while in Mr Tyrrell's it is reduced to 42; but the defence made by the aged prophet would naturally be longer than the speech of accusation delivered by the youthful king, and the general law of symmetry is rather in favour of only rejecting as much as is bracketed by Dindorf, though we can hardly regard that law alone as conclusively in favour of rejecting any portion of the text. In the following notes attention will be drawn to any parallels that appear to shew that the Greek of the passage in dispute is such as might have been written by Euripides, and such evidence as is supplied by adaptations or quotations by later writers will be duly recorded.

Lines 285, 287, 289, 291 are recognised by the author of

Christus Patiens (569—580), but this recognition is, of course, consistent with an early interpolation.

286. καταγελᾷς νιν, ὡς ἐνεργάφῃ] καταγελᾶν (like καταφρονεῖν and ὀλιγωρεῖν) usually take the genitive of the person ridiculed; here, however, we have the accusative, as also in 503 καταφρονεῖ με. The acc. in the present passage, however, may be explained as used by anticipation in the principal sentence, instead of the nom. in the subordinate clause. So in Thuc. v, 36, 2, τὸ μέντοι Πάνακτον ἐδέοντο Βοιωτοὺς ὅπως παραδώσουσι Λακεδαιμονίοις, Ar. Av. 652, ἐστὶν λεγόμενον δὴ τι τὴν ἀλώπεχ' ὡς φλαύρως ἐκοινώνησεν αἰετῷ ποτέ, and 1269, δεινὸν γε τὸν κήρυκα ...εἰ μηδέποτε νοστήσει πάλιν (see further in Shilleto's *adversaria*, in Vol. III p. 225 of Cope's *Rhetoric*).—For ἐνεργάφῃ Dr Thompson would prefer the older Attic form ἐνεργάφθῃ. The 2nd aor. ἐργάφην is found in the Ionic Greek of Hippocrates, 3, 524, and ράφῃναι in the later Attic of Dem. *Conon* (54) § 41.—Hdt. II 146 Διόνυσον ἐς τὸν μηρὸν ἐνεργάψατο Ζεὺς.

288. For the expression ἦρπας'...εἰς δ' Ὀλυμπον ἀνήγαγεν, cf. Theognis 1347, (of *Zeus* as here) ἀρπάξας δ' ἐς Ὀλυμπον ἀνήγαγε, καὶ μιν ἔθηκε δαίμονα (of *Ganymede*). ἀνήγαγεν θεὸν, the manuscript reading, is in some slight measure supported by the latter part of the passage just quoted; θεὸν, if retained, is equivalent to ἄτε θεὸν ὄντα, and gives the reason for the babe being carried off to Olympus; cf. θεὸς a few lines later (296), referring almost certainly to Dionysus, and not to Zeus.

288 sqq. The explanation offered by the prophet appears to be that when Semele was struck dead by lightning, Zeus rescued the babe from the flames and took him to Olympus; Hera, in her jealousy, wished to cast the infant out of heaven, but Zeus thwarted her design by removing the real Dionysus, and palming off upon her in the form of the infant, a wraith, which he placed in her keeping as a pledge of his fidelity to her for the future.—291. οἶα δὴ θεός] devised a counter-plot 'with godlike skill.' οἶα δὴ like ἄτε, ἄτε δὴ, ὥς, is often used as a causal particle, its relative force being nearly lost. For the omission of ὦν with such particles, contrast Xen. *Cyrop.* I, 3, 3, ὁ Κῦρος ἄτε παῖς ὦν καὶ φιλόκαλος, with the preceding words, ὁ Κῦρος οἶα.

δὴ παῖς φύσει φιλόστοργος.—Plato *Critias* p. 113 E, οἷα δὲ θεὸς εὐμαρῶς.

292. Hermann makes the construction run as follows: τόνδε (sc. αἰθέρα = αἰθέρος μέρος τόδε) ἔθηκε Διόνυσον, ἐκδιδούς Ὀμηρον Ἥρας νεικέων. This is particularly harsh, as it removes Διόνυσον from the influence of the participle ἐκδιδούς which may naturally be expected to govern it. Schöne prints ἔθηκ' ἐν τῷδ', understanding that Zeus 'rent off a portion of the aether, and therein put Dionysos (enveloped him therewith), giving him up as a hostage, a pledge, against the contention of Hera.' In preference to either of these courses, we would take ἐκδιδούς Διόνυσον together, and without altering the text construe ἔθηκε τόνδε Ὀμηρον with Ἥρας νεικέων, understanding τόνδε to be masc. either by attraction into the gender of Ὀμηρον, or by reason of αἰθήρ being referred to instead of αἰθέρος μέρος. The rendering would thus be: 'made *that* a pledge against the strife of Hera,' the while 'entrusting Dionysus to safe keeping,' 'putting him out' to be nursed by the nymphs; or possibly 'by way of surrendering D.' This is substantially Paley's view, only he translates ἐκδιδούς Δ., 'palming it off as the real D.'

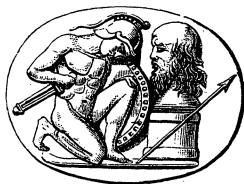
292. τοῦ χθόν' ἐγκυκλουμένου αἰθέρος] fragm. 935, ὁρᾷς τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα καὶ γῆν περίξ ἔχονθ' ὕγραῖς ἐν ἀγκάλαις; and 911, ὁ περίξ χθόν' ἔχων αἰθήρ.

295. ραφήναι, instead of τραφήναι, is a conjecture proposed with some hesitation by Pierson (*verisimilia* p. 126, quoted by Elmsley). It is suggested by the description in 96 and by the words ἐρράφθαι (ἐρράφη) in 243, and ἐνερράφη in 286. *Nunc tamen dubito*, he adds, *anne Bacchus etiam dici possit τραφήναι ἐν μηρῷ Διός*.

297. ὠμήρευσε = Ὀμηρος ἐγένετο, θεὸς being Dionysus. This seems better than taking it as trans., as in Liddell and Scott. Had it been active (as in *Rhes*. 434), we should almost certainly have had the object expressed, e.g. νιν instead of πόθ'.—συνθέν-τες λόγον] = ψευδῶς. Aesch. *P. V.* 686, συνθέτους λόγους.

298. μάντις] It was in Thrace in particular, in the neighbourhood of which this play was written, that Dionysus was regarded as a god possessed of oracular power. Herod. VII, 111, οὗτοι

(the Thracian tribe of Satrae) οἱ τοῦ Διονύσου τὸ μαντήϊόν εἰσι ἐκτημένοι (and Pausan. IX 30 § 9), *Hec.* 1267, ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε (in the same play 123, Cassandra, though inspired by *Apollō*, is yet called a μαντίπολος βάκχα); Macrobius *Sat.* I. 18, 1, *Aristoteles, qui Theologumena scripsit, ... apud Ligyreos ait in Thracia esse adytum Libero consecratum ex quo reddantur oracula.* But the reference is also appropriate to the scene where the action of the play is laid, in so far as at Amphicleia, in the adjoining district of Phocis, Dionysus was specially worshipped as a μάντις, Pausanias X 33 § 10, Διονύσῳ δρώσιν ὄργια... λέγεται δὲ ὑπὸ τῶν Ἀμφικλειέων μάντιν τέ σφισι τὸν θεὸν τοῦτον καὶ βοηθὸν νόσων καθεστηκέναι... πρόμαντις δὲ ὁ ἱερεὺς ἐστί, χρᾶ δὲ ἐκ τοῦ θεοῦ κάτωχος. Similarly, in the gem engraved below, Telephus the wounded king of Mysia may be seen consulting the oracle of Dionysus.



299. 'For Bacchic frenzy And madness have no small prophetic power.' Cic. *de divin.* I, 1, *huic praestantissimae rei* (sc. *divinationi*) *nomen nostri a divīs, Graeci ut Plato* (Phaedrus 244 C) *interpretatur, a furore duxerunt.* ib. 31 § 67, *vaticinari furor vera solet.* The present passage is twice quoted by Plutarch, *de defectu oraculorum*, p. 432 E, τὸ γὰρ βακχεύσιμον καὶ τὸ μανιώδες μαντικὴν πολλὴν ἔχει, κατ' Εὐριπίδην, ὅταν ἐνθερμος ἡ ψυχὴ γενομένη καὶ πυρώδης ἀπώσῃται τὴν εὐλάβειαν, and *quaest. conviv.* p. 716 B, οἱ παλαιοὶ τὸν θεὸν Ἐλευθερᾶ καὶ Δύσιον ἐκάλουν καὶ μαντικῆς πολλὴν ἔχειν ἡγοῦντο μοῖραν οὐ διὰ τὸ βακχεύσιμον καὶ μανιώδες, ὥσπερ Εὐριπίδης εἶπεν, κ.τ.λ.

300. εἰς τὸ σῶμ' ἔλθῃ πολὺς] For the construction cf. *Hipp.* 443, (Κύπρις) ἦν πολλὴ ῥυῆ, and for a close parallel to the expression, *Anth. Pal.* VII 105, on the death of Lacydes (Diog. Laert.

4, 61), καὶ σέο Λακύδῃ φάτιν ἔκλυνον, ὡς ἄρα καὶ σὲ βάκχος ἐλὼν αἰδῇ ποσσὶν ἔσυρεν ἄκροις· ἢ σαφὲς ἦν· Διόνυσος ὅταν πολὺς εἰς δέμας ἔλθῃ λῦσε μέλη· διὸ δὴ μήτι Λυαῖος ἔφν. πολὺς, 'in full force,' 'in the plenitude of his power.'

302. 'He also shares a part of Ares' rights.' Cf. βρόμει, δορατοφόρε, ἐννάλιε, πολεμοκέλαδε, poet ap. Dionys. *de comp. verb.* 1, 17, and Macrobius *Sat.* I 19, 1, *plerique Liberum cum Marte coniungunt, unum deum esse monstrantes. unde Bacchus* Ἐννάλιος *cognominatur quod est inter propria Martis nomina. colitur etiam apud Lacedaemonios simulacrum Liberi patris hasta insigne, non thyrso.*—In the following lines we find ascribed to Dionysus those sudden *panics* which as their name implies are elsewhere ascribed (though not exclusively) to Pan, one of the most constant attendants on Dionysus; *Rhes.* 36, ἦ Πανὸς τρομερὰ μάστιγι φοβεῖ; *Med.* 1172, δόξασά που ἦ Πανὸς ὄργας ἦ τινος θεῶν μολεῖν (Polyb. 5. 96, 3; 20. 6, 12, Cic. *ad Att.* v 20, 3), *Hipp.* 141, ἐνθεος εἶτ' ἐκ Πανὸς εἶθ' Ἐκάτας, ἦ σεμνῶν Κορυβάντων φοιτᾷς, ἦ ματρὸς ὀρείας. To the power of Pan was attributed the flight of the Medes at Marathon (cf. Πᾶνα τροπαιοφόρον in *Anth. Gr.* xvi 259); Pan appears as shield-bearer to Dionysus in the exquisite fragment of ancient sculpture figured in Zoega's *Bassirilievi*, plate 75 (copied in Müller-Wieseler, II xxxviii 445, and in Lenormant's article on *Bacchus*, fig. 692); the same type is to be seen on a sarcophagus in the Vatican (Müller-Wieseler *u. s.* 444) where the victorious Dionysus is receiving the submission of an Indian king.—On the coins of Maronea, Dionysus is to be seen with a bunch of grapes and two javelins (*ib.* 357); on a fine Italian vase (now in St Petersburg), he is represented arming himself in the midst of his Maenads, who bring him his shield and helmet; while in several others he may be seen warring against the Giants* (Lenormant *u. s.* notes 613 and 623, and fig. 637).—For φόβος διεπτόσηε (304) cf. Plato *Rep.* 336 B, δέισαντες διεπτοήθημεν.

306. 'Even on Delphi's rocks thou yet shalt see him, With pine-torch bounding o'er the twin-peaked height, Tossing and shaking his own bacchic wand.' ἔτι, frequent in prophetic denunciations, 'the day will come when &c.' *infra* 534—6. Hence

* See also British Museum Vase Cat., no. 788*, and Millingen's *Anc. Uned. Mon.* pl. xxv (described in R. Brown's *Dionysiak Myth* I 330); and cf. Eur. *Cycl.* 5—8.

Shilleto's emendation of Aesch. *Eum.* 851, ὑμεῖς δ' ἔτ' (for ἐς) ἀλλόφυλον ἐλθοῦσαι χθόνα γῆς τῆσδ' ἐρασθήσεσθε.—καπὶ Δελφίσιν πέτραις, even on the heights of Parnassus, sacred at present to Apollo only. This alliance of the old Dorian worship of Apollo with the more recently imported cult of Dionysus was typified in the design on the two pediments of the Delphic temple, one of them representing Artemis, Leto, Apollo and the Muses, the other [?] the setting of the Sungod and Dionysus and his attendant Thyiades (Paus. x 19, 4). Macrob. *Sat.* i, 18, 6, *Euripides in Licymnio Apollinem Liberumque unum eundemque deum esse significans scribit*, δέσποτα φιλόδαφνε Βάκχε, παῖαν Ἀπολλων εὖλυρε (fragm. 480). *ad eandem sententiam Aeschylus* ὁ κισσεὺς Ἀπόλλων ὁ Βακχείος ὁ μάντις (fragm. 394). *Ib.* § 3, *item Boeotii Parnassum montem Apollini sacratum esse memorantes simul tamen in eodem et oraculum Delphicum et speluncas Bacchicas uni deo consecratas colunt...quod...etiam Euripides his docet* (fragm. 752, *Hypsipyle*, also quoted in Ar. *Ranae* 1211), Διόνυσος ὃς θύρσοισι καὶ νεβρῶν δοραῖς κάθαπτος ἐν πύκναισι Παρνασσὸν κάτα πηδᾶ χορεύων (+ παρθένους σὺν Δελφίσιν *Schol.* Ar. *l. c.*). *In hoc monte Parnasso Bacchanalia alternis annis aguntur.*

307—8. Hermann punctuates these lines as follows: πηδῶντα σὺν πύκναισι, δικόρυφον πλάκα βάλλοντα, καὶ σείοντα βακχείον κλάδον. This compels him to understand πύκναισι with βάλλοντα, *nam facibus collustrare vicipitem rurem dicitur Bacchus*. It seems better, however, to make the pause in the sense coincide with the close of the line, placing a comma after πλάκα and taking it as acc. after πηδῶντα by exactly the same construction as in Soph. *Ajax* 30, πηδῶντα πεδία σὺν νεορράντῳ ξίφει, first quoted by Brunk, to whom in particular Hermann is referring when he says, *solent critici, si quid alicubi exquisitius dictum viderint, id etiam alienis locis inferre*. Nevertheless, the parallel is very much to the point, and the construction defended by it is not really so rare as to be called *exquisitius*; e.g. Aesch. *Eum.* 76, τὴν πλανοστιβῇ γῇν βεβώς, *Hel.* 598, πᾶσαν πλανηθεῖς τήνδε βάρβαρον χθόνα, *ib.* 1130, ἔδραμε ῥόθια; and in 873 *infra*, θρώσκει πεδίον is better taken in this than in any other way. *At quid tum est βάλλοντα?* asks Hermann; *quatiebant thyrsum*

bacchantes, non ut missilia iaculabantur. To this we may reply that in this very play and elsewhere the *thyrsus* is often represented as a missile (762, 1099), and Dionysus may very well be here described as shooting his wand through the air on the Delphic heights. This is probably only a poetic way of referring to the sunbeams darting from point to point athwart the crest of Parnassus. The brilliant cloud-effects at and after sunset, while the light lingers on the mountain-peaks, are still more vividly represented by the pine-torches which poetic fancy describes as held aloft by the god, in the present passage and elsewhere:—e.g. *Phoen.* (the scene of which is laid at Thebes) 226, ὃ λάμπουσα πέτρα πυρὸς δικόρυφον σέλας ὑπὲρ ἄκρων Βακχείων Διονύσου, *Ion* 716, Παρνασοῦ...ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας λαίψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις, *ib.* 550, 1076, 1125, *Soph. O. T.* 213, Βάκχον...φλέγοντ' ἀγλαῶπι πεύκα, *Antig.* 1126, Βακχεῦ...σέ δ' ὑπὲρ διλόφοιο πέτρας στέροψ' ὅπως λιγνὺς, *Ar. Nubes* 603, Παρνασίαν θ' ὅς κατέχων πέτραν σὺν πεύκαις σελαγεῖ Βάκχαις Δελφίσι·ν ἐμπρέπων κωμαστής Διόνυσος, and fragm. *Hyphs.* quoted on p. 147. These lines are translated as follows by Attius *Bacchae* x (1), *laetum in Parnaso inter pinus tripudiantem in circulis | ludere...atque taedis fulgere.*—In the twain-crested height, the poet refers to 'the two lofty rocks which rise perpendicularly from Delphi... anciently known by the names of Hyampeia and Nauplia (*Hdt.* VIII 39);...the celebrated Castalian fount pours down the cleft or chasm between these two summits, being fed by the perpetual snows of Parnassus' (*Cramer's Greece* II 170). The true summit of Parnassus (8000ft. above the sea) lies several thousand feet above the double cliff (*bicipiti Parnasso*), which however, is a most prominent object in the landscape (as may be seen in the views on pp. 236, 240, 249 of Wordsworth's *Greece*), and makes the site of Delphi easily identified at a great distance (*Leake's Northern Greece* II 568).—πλάκα, often of lofty ridges, tablelands or (as in 718) mountain-terraces; in *Soph. Ajax* 1220, of the level top of Sunium, *Phil.* 1430, of the height of mount Oeta.—The construction βάλλειν κλάδον is quite admissible, and when it is objected that 'the Greeks say βάλλειν τινα λίθω, not βάλλειν λίθον,' the objector loses sight of passages where the missile is

put in the acc., as in *Iliad* 5, 346 χαλκὸν βαλὼν, *Od.* 9, 495, βαλὼν βέλος, *Phoen.* 1375, δὸς ἔγχος ἡμῖν καλλίνικον ἐκ χερὸς ἐς στέρν' ἰδελφοῦ τῆσδ' ἀπ' ὠλένης βαλεῖν, *Iph. T.* 1376, πέτρους (MSS, πέτροις Paley) ἐβάλλομεν,—though the dat. is undoubtedly more common, as in fragm. 566, πυκνοῖς ἔβαλλον Βακχίου τοξεύμασιν κára γέροντος τὸν βαλόντα δὲ στέφειν ἐγὼ τετάγμην, ἄλλα κοσσάβων διδούς.—**βάλλοντα** is altered by Matthiae into **πάλλοντα**, which though applicable to a spear strikes one as somewhat too strong a word for the Bacchic wand in the present passage, esp. as the same general idea recurs in **σεῖοντα**: yet it may be right, after all.

310. 'Vaunt not that might alone (e.g. thy royal sway) hath power with men, Nor, if thou think it (though thy thought's unsound) Think thou art wise in aught.' **μὲν** in the principal clause is answered by **δὲ** in the clause which is incidentally introduced immediately after but is not influenced by **ἤν**.

314—6. Teiresias here attempts to rebut the scandalous rumours referred to by Pentheus (221—5), by representing that the god is not himself responsible for the conduct of the women who are his votaries; *that* depends on their inborn nature; if they are naturally immodest, the god will not *drive* them into the path of decorum; if again they are truly modest, they will not be corrupted by association with his revelries. The former part of this plea is hollow enough; but with its later portion we may compare the noble speech on 'Saintly Chastity' in Milton's *Comus* (418—475). The dramatic description of 'the lady' in that play, surrounded (but not by her own seeking, as in the case of the revellers of Cithaeron) by the riotous crew of Comus, could not have a fitter motto than the words, καὶ γὰρ ἐν βακχεύμασιν οὖσ' ἢ γε σώφρων οὐ διαφθαρήσεται, and it is not unlikely that Milton had this passage before him in writing his play (cf. n. on 188). (The sense is well given by Mr Shuckburgh: 'Not Dionysus makes or mars the chaste, But chaste thoughts and sweet nature inly bred; She that is truly chaste will never lose This flower in Bacchic orgies.')—The passage has a further literary interest in connexion with the story told of Plato and Aristippus, the hedonist of Cyrene, when both were present at a banquet given by Dionysius II of Syracuse. The king asked Aristippus to put aside

his cloak (τρίβων) and put on a purple shawl instead (πορφυροῦν ἱμάτιον); Aristippus consented; the king asked Plato to do the same, but was met with a refusal expressed in an apt quotation from this play, οὐκ ἂν δυναίμην θῆλυν ἐνδύναϊ στολήν (834): whereupon Aristippus rejoined with the present passage which, according to the version of the anecdote given in Suidas, was quoted in the adapted form, καὶ γὰρ ἐν βακχεύμασιν ὁ νοῦς ὁ σώφρων οὐ διαφθαρήσεται (the rest cite it as in Eur., viz. Diog. Laert. II 78, Stobaeus 5. 46, and Sextus Empiricus, all quoted in full in Elmsley's note on 834).

σωφρονεῖν] One of the MSS (Pal.) adds μὴ above the word σωφρονεῖν; Stobaeus (5. 15, and 74. 8) quotes it twice with the negative; while on the other hand, μὴ is omitted in MS Laur., and the author of the *Christus Patiens* 262 has οὐ γὰρ θεός σε σωφρονεῖν ἀναγκάσει. The insertion of the μὴ was apparently due to a misunderstanding of the drift of the passage, as explained above; and we need not build upon it any alteration of the text such as μὴ φρονεῖν (suggested by Musgrave and Hermann). Porson (*Kidd's Tracts* p. 225) proposed ὥς φρονεῖν ἀναγκάσει... ἀλλ' εἰ τῇ φύσει τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' αἰεὶ τοῦτο σκοπεῖν χρή, *Porsonum sequor*, says Shilleto, *adv.*, and Mr Paley, in stating that in his own judgment no other change is required than εἰ for ἐν, supports the latter part of Porson's proposal by the quotation in Stobaeus 74. 8, ἀλλ' εἰς τὴν φύσιν | τοῦτο σκοπεῖν χρή. Here Stobaeus omits the line τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' αἰεὶ, but he does not do so in his other quotation of the passage (5. 15) where he concludes with that line, and thus stops short of τοῦτο σκοπεῖν χρή. The passage is similar to that in *Hipp.* 79—81, ὅσοις διδακτὸν μηδὲν, ἀλλ' ἐν τῇ φύσει τὸ σωφρονεῖν εἴληχεν εἰς τὰ πάνθ' ὁμῶς (πάντ' αἰεὶ in one MS Par.), τούτοις δρέπεσθαι τοῖς κακοῖσι δ' οὐ θέμις, lines which Dindorf puts into brackets, thinking them made up from the present passage, but even on that hypothesis they are evidence in favour of ἐν as against εἰ. Euripides may well have repeated in one of his latest plays a phrase occurring in a play whose general drift is not unlike that of the *Bacchae*. The next three lines (319—321) also find a close parallel in *Hipp.* 7, ἔνεστι γὰρ δὴ κὰν θεῶν γένει τόδε τιμώμενοι χαίρουσιν ἀνθρώπων ὑπο. For ἐν τῇ φύσει, cf. *Hel.* 1002, [Dem.] *Aristog.* i § 35.

322. ὃν σὺ διαγέλῃς] The acc. after διαγέλῃν is not uncommon. So in Theocr. 20; 1, Εὐνείκα μ' ἐγέλαξε, *derisit*. On καταγέλῃς νιν, see note on 286.

326. κοῦτε φαρμάκοις ἄκη λάβοις ἄν, οὔτ' ἄνευ τούτων νοσεῖς] i.e. 'Thou art sorely frenzied, yet no healing drugs Could cure a mind, not without drugs diseased.' 'Significat mentem ipsi pharmacis corruptam esse' (Musgrave, in whose view Elmsley acquiesces). The prophet hints (but not too darkly) that Pentheus is under a spell which is leading him on to a doom beyond all remedy. This is a fairly simple way of understanding the passage, but Hermann is not content; "mihi nihil," he says, "neque argutius neque putidius dicere potuisse videtur Teiresias. Immo vero praeclara est, et dignissima sapientissimo vate sententia, quum dicit: *insanis tristissima insania, et nec remediis sanari potes, nec sine remedio aegrotas*. Hoc enim significat, neque esse, quod illum ad sanam mentem revocare queat, neque insanire eum ita, ut non finem isti insaniae crudelissima, quae ei immineat, mors impositura sit." This is certainly sufficiently oracular to give fresh point to the remark of the chorus, that the prophet's words did no dishonour to Phoebus, yet Hermann's interpretation of the general drift of the passage may be right; but if so, it may be questioned whether the irony of the words as they stand is not too obscurely expressed to be fairly intelligible, and it may be worth suggesting that ἄνευ τούτων may be a corruption of ἀνιάτως, due possibly to ἀνιάτον having been written by a copyist, and then altered by adding -τως, a correction which would lead to the unintelligible ἀνιάτοντως which would readily pass into ἄνευ τούτων. ἀνιάτος, however, it must be admitted is a Platonic rather than a Tragic word; and if any difficulty is felt on this ground, οὔτ' ἀνήκεστον νοσεῖς would make equally good sense; 'Thou art sorely frenzied, and no medicine Could cure thee, yet thy malady hath a cure.' (The reviewer of my first ed. in the *Athenaeum*, 11 Dec. 1880, supposes τούτων to refer to the Thebans generally; 'nor does thy disease fail to affect the state.' Cf. 362.)

328. The remark of the chorus need not be narrowed into a reference to the last words of Teiresias; it applies rather to the general attitude taken up by the whole speech, which proves

that Teiresias can shew due reverence to the new god Dionysus without dishonouring the older deity whose prophet he is.

330. 'My son! right well Teiresias counsels thee, Dwell thou with us, within the pale of wont, For now thou'rt flighty, senseless in thy senses.' For νόμων, customary and conventional laws, cf. 891, κρείσσον τῶν νόμων γινώσκειν. For πέτει, of fitful, inconstant, flighty pursuit of wild vagaries, cf. Ar. *Aves*, 1445, ἀνεπτερώσθαι καὶ πεποτῆσθαι τὰς φρένας. φρονῶν οὐδὲν φρονεῖς, i.e. 'your wisdom is very foolishness.'

334. καταψεύδου καλῶς] 'tell of him the splendid (the ennobling) falsehood,' cf. Soph. *Ant.* 74, ὅσα πανουργήσασα and Horace's *splendide mendax*. For καταψεύδεσθαι, 'to speak falsely of,' cf. κατηγορεῖν in the sense 'to tell of' which gives us κατηγορία, in the sense of *category*; so also καθ' ὑμῶν ἐγκώμιον, 'praise bestowed on you,' Dem. Or. 6 § 9.

337. ὄρᾱς] 'You see before you,' or 'are familiar with.' Plato, *Gorg.* 470 D, (Polus) Ἀρχέλαον δῆπου τοῦτον τὸν Περδίκκου ὄρᾱς ἄρχοντα Μακεδονίας; (Socrates) εἰ δὲ μὴ ἀλλ' ἀκούω, &c. Actaeon, it will be remembered, was Pentheus' own cousin (228), and was torn in pieces by his hounds near Thebes, according to the present passage in the meadows of the Asopus where he had boasted he was braver than Artemis in the hunt. ἐν ὀργάσιν, though probably meant as the scene of the doom as well as of the boasting of Actaeon, is better taken with the nearer κομπάσαντ', rather than with the somewhat distant διεσπásαντο. [*De ὀργάσιν vid. Schneider ad Xen. venat.* IX. 2] Shilleto, *adv.*

341. ὃ μὴ πάθης σὺ, δεῦρο...στέψω] 'And lest thou meet his doom, come! let me crown Thy head with ivy.' ὃ μὴ πάθης σὺ is sometimes taken separately, as an imperative (not unlike Dem. *Lept.* § 50, ὃ μὴ πάθῃτε νῦν ὑμεῖς), but the clause is so short that it seems better to take it with the subsequent sentence. στέψω is aor. coni., the *coniunctivus adhortativus*, with which φέρε or ἄγε is often expressed. *Herc. F.* 529, φέρ' ἐκπύθωμαι, Theopompus apud Athen. 470 F (quoted by Elmsley), χώρει σὺ δεῦρο (addressing a wine-cup)...δεῦρο δὴ γεμίσω 'σ' ἐγώ, where if the future had been meant, we should have had γεμιῶ.

343. οὐ μὴ προσοίσεις χεῖρα...δὲ...μηδὲ...] 792, οὐ μὴ φρενώσεις

μ' ἀλλὰ... *Hierp.* 606, οὐ μὴ προσοίσεις χεῖρα μηδ' ἄψῃ πέπλων. Donaldson, *Gk. Gr.* § 544, would explain the construction of such a passage as the present by making it mean literally 'will you not *not* apply your hand, but go to your revels; and *not* wipe off your folly upon me?', i.e. 'Hands off! I charge thee! get thee to thy mummeries! And smear not off thy senselessness on me.' Kühner, *Gk. Gr.* § 516, 10, objects to the interrogative punctuation of such sentences, and explains them by understanding οὐ (δεινὸν ἐστί) μὴ, an explanation founded on such passages as Xen. *Mem.* II I § 25, οὐ φόβος μὴ σε ἀγάγω, but this theory (as is remarked by Goodwin, *Moods and Tenses*, § 89, 1, note 2), while applicable to οὐ μὴ with the conjunctive, leaves οὐ μὴ with the future indic. entirely unexplained. Conversely, Donaldson's treatment of the fut. indic. with οὐ μὴ as an interrogative construction (suggested by Elmsley), is inapplicable to οὐ μὴ *c. coni.* It seems best therefore to consider οὐ μὴ *c. coni.* as 'a relic of the common Homeric subjunctive,' used in independent sentences in a future sense, and to explain οὐ μὴ with *fut. ind.* as expressing a stronger prohibition than μὴ *c. impf.*—'οὐ μὴ having the same force of a strong single negative in both constructions' (Goodwin, *u. s.* § 89, remark 1)*. οὐ μὴ προσοίσεις is in any case equivalent in sense to a strong form of μὴ προσέγκης χεῖρα. ἐξομόρξει. Sen. *Ep.* 7 § 2 *vitium adlinit... § 7 adfricuit.*

346. δίκηγν μέτειμι] *c. acc.*, Elmsley's excellent correction of δίκη. He quotes *Eum.* 230, δίκας μέτειμι τόνδε φῶτα. Cf. Isaeus VII § 10, δίκας εἶλεν Εὐπολιν δύο.

347. The proximity implied in the manuscript reading θάκους τοῦσδε seems inconsistent with the impression of distance conveyed by the context, στειχέτω τις ὡς τάχος, ἐλθὼν δέ. I accordingly prefer the emendation τοῦδε which is accepted by several editors, though (as is remarked by Mr Paley) the word τόνδε has already been used once, and is sufficient to mark the person meant. For Teiresias' seat of augury, cf. Soph. *Antig.* 999—1004, *Phoen.* 840, θάκοισιν ἐν ἱεροῖσιν οὐ μαντεύομαι. The legendary site of the οἰωνοσκοπεῖον Τειρεσίου was still pointed out in the time of Pausanias (IX 16, 1).

348. μόχλοις τριαίνου] *Herc. F.* 946, στρεπτῷ σιδήρῳ συν-

* See New Edition, 1889, §§ 297—301, and pp. 389—397.

τριανώσω πέδον, and Ar. *Pax* 570, τριανοῦν τῇ δικέλλῃ ... τὸ γῆδιον, Plato Comicus, 'Ἑλλ. 2, ταῦτα πάντα συντριανῶν ἀπολέσω.

349. 'Mingling them pell-mell in one general ruin,' cf. 602, 741, 753, and Aesch. frag. 321, ἔς...δονοῦσα καὶ τρέπουσα τύρβ' ἄνω κάτω. 351. δῆξομαι] 'shall wound, nettle, gall him.' *Med.* 1370, οὐκέτ' εἰσί· τοῦτο γὰρ σὲ δῆξεται.

357. πικρὰν βάκχευσιν...ιδῶν] 'Having bitterly rued his revelry in Thebes.' πικρὸς is often (as here) used with an emphatically predicative force, *Med.* 1388, πικρὰς τελευτὰς τῶν ἐμῶν ιδῶν γάμων, 'having seen how bitter is my wedding's end,' *Androm.* 384, πικρὰν κλήρωσιν αἵρεσίν τέ μοι βίου καθίστης, 'how bitter is this choice 'twixt life and death,' Soph. *El.* 1504, φυλάξαι δεῖ με τοῦτό σοι πικρόν (quoted by Prof. Campbell, *Soph.* p. 30, as an instance where the adj. expresses the chief part of the predicate and is more emphatic than the verb).

358. οὐκ οἶσθα ποῦ ποτ' εἴ] C. J. Blomfield (*Museum Criticum* 2, 663) proposed οἶσθ' ὅπου, which is the common form in cases where a direct becomes an indirect interrogative (*Rhes.* 689, οἶσθ' ὅποι, *Hipp.* 1091, οἶδα δ' οὐχ ὅπως φράσω); but the text is defended not only on rhythmical grounds but also by other passages where the direct is used instead of the oblique interrogative. In the following passage, the direct and indirect interrogatives are curiously intermingled: Xen. *Anab.* II 5, 7, οὐκ οἶδα, οὐτ' ἀπὸ ποίου ἂν τάχους οὔτε ὅποι ἂν τις φεύγων ἀποφύγοι οὐτ' εἰς ποῖον σκότος ἀποδραίῃ οὐθ' ὅπως ἂν εἰς ἐχυρὸν χωρίον ἀποσταίῃ (Kühner, *Gk. Gr.* § 587. 4).

359. 'Foolish thou wast before, but now stark mad.'

365. ἴτω δ' ὅμως] *Med.* 798, ἴτω· τί μοι ζῆν κέρδος, 819, ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι, lit. 'let it go,' i.e. 'let it pass,' used in setting aside a distressing thought, and passing on to something else in spite of it, like our conversational 'well, well! no matter.' Cf. also *Heracl.* 454, οὐ φιλεῖν δεῖ τὴν ἐμὴν ψυχὴν· ἴτω.

367. Πενθεὺς...πένθος] *infra* 508 and Theocr. 26, 26, ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι. 'Take heed, lest Pentheus make your mansion a pent-house of grief,' is the far from felicitous rendering suggested by Donaldson, who rightly re-

marks that translators 'are not always very happy in their substitution of English for Greek in reproducing such plays upon words' (*Theatre of the Greeks*, p. 136, ed. 7). It would perhaps be more in accordance with modern taste in such matters, to be content with some such paraphrase as follows: 'Beware, lest Pentheus bring into thy house His namesake Sorrow.' Instances of similar plays on words are found in Euripides, in the names of Aphrodite, Atreus, Capaneus, Dolon, Helen, Ion, Meleager, Theoclymene, Theonoe, Thoas; and not in Euripides alone, but also in Aeschylus, who deals in like manner with the names of Apollo, Io, Prometheus, and Polynices, as well as that of Helen; so also in Sophocles, in the case of Ajax and Sidero. These are not to be regarded as mere plays on words, as the Greeks 'read in the significant name the character or destiny of its bearer; and thus employed they have a true tragic interest' (Cope on *Rhet.* II 23 § 29, where Aristotle quotes from Chaeremon, Πενθεὺς ἐσομένης συμφορᾶς ἐπώνυμος. Cf. Farrar's *Chapters on Language*, XXII p. 272—7).

370. 'Queen in heaven, goddess holy, holy goddess who to earth thy golden pinion bendest.' 'Οσία] The chorus calls upon the goddess of Sanctity to listen to the impious language of Pentheus. So Demosthenes, of the ὕβρις of Meidias, p. 556, § 126, ὁ θεὸς (sc. Διόνυσος) ᾧ χορηγὸς ἐγὼ καθειστήκειν, καὶ τὸ τῆς ὀσίας, ὅτιδή ποτ' ἐστίν, τὸ σεμνὸν καὶ τὸ δαιμόνιον, συνηδίκηται. 'Οσία is a personification created apparently by Euripides himself; at any rate not mentioned elsewhere, though it may be assumed that in her general attributes she closely corresponds to Θέμις. As the daughters of Θέμις, Hesiod, *Theog.* 902, mentions Εὐνομίη, Δίκη and Εἰρήνη, called by Pindar, *Ol.* 13, 6—10, χρύσειαι παῖδες εὐβούλου Θέμιτος. So in Statius, *Silv.* 3, 3, 1, *summa deum Pietas, cuius gratissima caelo rara profanatas inspectant numina terras; huc vittata comam, niveoque insignis amictu, qualis adhuc praesens nullaque expulsa nocentum fraude rudes populos atque aurea regna colebas* (Joddrell). Among similar personifications of abstract notions, we have Πόθος (414) and Εἰρήνη (419) in the present chorus; so also Πίστις, Νίκη, 'Ομόνοια, Ἔλεος; similarly in Latin *Fides, Mens, Virtus, Con-*

cordia, Victoria, Spes, Honor, Clementia, Pax, Salus, Pietas. "Momos in Lucian *deor. conc.* 13 derides the unsubstantial names οὔτε ὄντων τινῶν παρ' ἡμῖν οὔτε συστήναι ὅλως δυναμένων. 'Where is ἡ πολυθρύλητος Ἀρετή, Nature, Fate, Fortune, hollow names of things invented by those dullards the philosophers?... I should like to ask you, Zeus, whether you ever saw Virtue, Nature or Fate?'" (Mayor on *Juv.* 1. 115 *q. v.*).

πότνια θεῶν] *πότνια, which here, as in *Iph. A.* 1524, appears in the shorter vocative form πότνια, is connected with the Indo-European root PĀT, to possess, and corresponds to the Sanskrit *pātñi*, the lady of the house, the feminine of *pāti*, 'the lord of the house,' literally the 'possessor.' The corresponding Greek for the latter is πόσις, which shews its connexion with the root PĀT still more clearly in the word δεσπότης, i.e. δεμ-σ-πότης (from δεμ-, which is also found in δόμος), lit. 'building-possessor,' in fact *householder*; with its corresponding fem. δέσποινα for δεμ-σ-πότνια. Thus *pāti* stands in the same relation to *pātñi* as πόσις to πότνια, and as δεσπότης to δέσποινα. While πόσις however continued in use, though usually confined to poetry, πότνια survived as an archaic word, retaining, from its very rarity, a more dignified meaning than the masculine word etymologically corresponding to it.—373. χρυσεάν πτέρυγα φέρεις] answers to τὸ τέλος δυστυχία in the antistrophe (388), the first two short syllables of πτέρυγα being treated as equivalent to one long syllable.—376. καλλιστεφάνοις εὐφροσύναις] 'the bright-crowned banquets,' εὐφ. abstract for concrete, just as in our own 'good cheer.'—379. θιασεύειν χοροῖς] 'to make to join the dancing revel-bands,' *Ion* 552, ὅς με Δελφίσι κόραϊς | ἐθιάσειν'.

381. ἀποπαύσαι τε μερίμνας] *Aristot. Pol.* VIII 5 § 2, πότερον παιδιᾶς ἐνέκα καὶ ἀναπαύσεως (ἢ μουσικῇ), καθάπερ ὕπνου καὶ μέθης ταῦτα γὰρ καθ' αὐτὰ μὲν οὔτε τῶν σπουδαίων, ἀλλ' ἡδέα, καὶ ἅμα παύει μερίμναν, ὡς φησὶν Εὐριπίδης. It will be observed that the context of the line before us, as well as the passage from *Aristotle*, alike refer to 'music,' 'wine,' and 'sleep.'

382. Cf. 261, ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος, a line which has been suspected on the ground of its similarity to the present; its soundness however is proved not only by the other-

* The Epic form here harmonises with the Epic construction, cf. δῖα θεῶων and *H. hymn. Cer.* 118, πότνια θεῶων.

wise unintelligible *ἐτι* in the next line, but also by the article in *τῶν ὀργίων*, meaning *those* orgies, i.e. *such* as have been described in the previous line.

386—392. ‘Unbridled lips and lawless folly can only end in disaster; but the gentle life and wisdom’s ways endure unshaken and hold fast the home’; i.e. are proof against all shocks, and keep houses from being divided against themselves, like the house of Pentheus in which grandson and grand-sire are set against each other. The first three lines are quoted twice by Lucian (I p. 573, III p. 189), and by Stobaeus (36. 13), who elsewhere quotes the next six lines (58. 3).—*ἀχαλίνων στομάτων*] refers to the unrestrained blasphemy of Pentheus, and corresponds to the *εὐτροχος γλώσσα* of 268, just as *άνόμου ἀφροσύνας* does to the next line, *ἐν τοῖς λόγοισι δ’ οὐκ ἔνεισί σοι φρένες*, cf. also 331; *θύραζε τῶν νόμων*. Plato, *leges* p. 701 C, *δεῖν φαίνεται ἔμοιγε, οἷόν περ ἵππον, τὸν λόγον ἐκάστοτε ἀναλαμβάνειν, καὶ μὴ καθάπερ ἀχάλινον κεκτημένον τὸ στόμα κ.τ.λ.*, and Eur. fragm. 495, *ἐγὼ δέ πως μισῶ γελοῖους οἵτινες σοφῶν περὶ ἀχάλιν’ ἔχουσι στόματα*. Cf. Ar. *Ran.* 838 and Aul. Gell. I 15, 17.

395. *τὸ σοφὸν οὐ σοφία*] What is *called* wisdom is not true wisdom, ‘to be knowing is not to be wise.’ So in Heraclitus, *πολυμαθητὴ νόον οὐ διδάσκει*; so also in Tennyson’s *Locksley Hall*, ‘knowledge comes but wisdom lingers.’ The same depreciation of *τὸ σοφόν* occurs in 203; for the general sense cf. 427—431.*—*τό τε μὴ θνητὰ φρονεῖν βραχὺς αἰὼν*] Many scholars, including Brodaeus, Heath, Tyrwhitt, Brunck, Elmsley, Paley (ed. 1), and Tyrrell (before the publication of his *δεύτεραι φροντίδες*), place a full stop at *φρονεῖν*, and understand *τό τε μὴ θνητὰ φρονεῖν* as explanatory of *τὸ σοφόν*, thus leaving *βραχὺς αἰὼν* to be taken separately, in the sense, ‘life is short.’ But the Aldine edition (followed by Hermann and Schöne) has no full stop after *φρονεῖν*, and this punctuation is, I am convinced, right, for three reasons: (1) It is supported by the balance of the clauses, as we thus have *τὸ σοφὸν* with *οὐ σοφία* for its predicate, and similarly *τό τε μὴ θνητὰ φρονεῖν* with *βραχὺς αἰὼν*; the two pairs correspond with perfect symmetry, whereas *βραχὺς αἰὼν*, standing by itself, strikes one as too spasmodic and disjointed. (2) It is confirmed by a

* *El.* 296, οὐδ’ ἀξήμον γνῶμην ἐνεῖναι τοῖς σοφοῖς λίαν σοφίην.

passage in *Iph. T.* 1122, τὸ δὲ μετ' εὐτυχίας κακοῦσθαι βαρὺς αἰὼν. Just as βαρὺς αἰὼν there means βαρὺν ποιεῖ τὸν αἰῶνα, so here βραχὺς αἰὼν, with its similar sequence of sound and its exactly corresponding position in the sentence, means βραχὺν ποιεῖ τὸν αἰῶνα. This parallel, which has apparently escaped the attention of previous editors, seems conclusive, and when occasion was taken to point it out in a notice of Mr Tyrrell's ed. (in the *Cambridge University Reporter*, May 31, 1871), it convinced both Mr Paley and Mr Tyrrell of the erroneousess of the ordinary punctuation. (3) It is also supported by the construction found in 1004, where ἄλνπος βίος means, 'makes life painless.' For the sense, Hermann quotes *Iliad* 5, 407, ὅτι μάλ' οὐ δηναῖος ὅς ἀθανάτοισι μάχεται, which refers to the life of Lycurgus (like that of Pentheus in the present play) being cut short by his opposition to Dionysus.

397. ἐπὶ τούτῳ] *hac condicione* (Hermann), i.e. 'on this condition of a shortened existence.' 'And whosoever, on this frail tenure, aims at things too great for him, may miss the boons within his reach.' So in Browning's *Grammarians' funeral*, 'this high man, aiming at a million, misses a unit.' Paley proposes ἐπὶ τούτου in the sense, 'in the time of this' (short life): but it may be questioned whether ἐπὶ τούτου can mean more than 'during this man's time' (*in huius memoria* as Mr Tyrrell puts it).

401. παρ' ἔμοιγε, *meo quidem iudicio*, Hdt. 1, 86, τοὺς παρὰ σφίσι αὐτοῖσι δοκέοντας δλβίους, Dem. II § 3, θαυμαστότερος παρὰ πᾶσι νομίζεται, *El.* 737, λέγεται, τὰν δὲ πίστιν σμικρὰν παρ' ἔμοιγ' ἔχει.

402. Anacr. fr. 2 (to Dionysus), ὦναξ ᾧ δαμάλης Ἔρως... πορφυρέη τ' Ἀφροδίτῃ συμπαίζουσι.

404. θελξίφρονες... θνατοῖσιν] Elmsley well paraphrases the line, ἔθθα διατρίβουσιν οἱ ἔρωτες οἱ θέλγοντες τὰς φρένας τῶν θνητῶν, 'the haunt of the love-gods who soothe the heart of man,'— 'where for man's joy the gentle love-gods dwell.'

406. The manuscript reading Πάφον θ' ἂν appears to present insuperable difficulties. By the ἐκατόστομοι βαρβάρου ποταμοῦ ῥοαὶ ἄνομβροί which 'fertilise' Paphos, we cannot understand any stream in Cyprus, for in the days of Euripides, (as at the present time,) the description given by one of our own travellers must

have held good, *that the brookes (for rivers it hath none) rather merite the name of torrents, being often exhausted by the Sunne* (George Sandys, *Travels*, p. 221, ed. 1615, quoted by Joddrell). We can apply them to the Nile alone, as described in the opening words of the *Helen*, Νείλου μὲν αἶδε καλλιπάρθενοι ῥοαί, ὃς ἀντὶ δίας ψεκάδος Αἰγύπτου πέδον λευκῆς τακείσης χιόνος ὑγραίνει γύας, and in fragm. 230 (Archelaus), Νείλου λιπὼν κάλλιστον ἐκ γαίας ὕδωρ ὃς ἐκ μελαμβρότοιο πληροῦται ῥοὰς Αἰθιοπίδος γῆς, ἥνικ' ἂν τακῇ χιὼν. This involves us in a geographical difficulty, to remove which Mr Paley is driven to conjecture that 'Euripides may have supposed the fertilizing current of the Nile reached even to Phoenicia, and that Paphos and Cyprus were parts of that country.' The only other passage, so far as I am aware, which gives us any hint as to the extent of the poet's knowledge with respect to the position of Cyprus, is in *Hel.* 148, where Teucer, who has sailed from the island of Salamis to the delta of the Nile, informs Helen that he proposes to consult an oracle with a view to getting a fair wind to take him to Cyprus, ὅπη νεὸς στείλαιμ' ἂν οὔριον περὸν εἰς γῆν ἐναλίαν Κύπρον,—on which it may be remarked that had the outflow of the Nile been sufficiently strong to 'fertilise' Paphos, Teucer might have trusted himself to the current alone, without waiting for the breeze to fill his sails. Hermann, who omits τε and makes Πάφον depend on νέμονται, meets the difficulty by understanding καρπίζουσιν of the enriching of Paphos by its trade with Egypt ('opes indicat omnigenas, quas *trabe Cypria mercator* Paphi congerat, per Nilum cum orientis regionibus commercia exercens'). Reiske proposes Φάρον, suggested probably by its mention in the prologue to the *Helen*, but in no way specially connected with the worship of Dionysus or Aphrodite. Schöne conjectures πέδον τ' ἔνθ', and Meineke, χθόνα θ' ἂν, both referring to Egypt; Mr Tyrrell Πάφον θ', ἂν θ', but it may fairly be asked whether in such a case we can understand ἂν as equivalent to τήν τε γῆν ἥν, though the harshness of the ellipse is undoubtedly softened to a certain extent by the further alteration of ἄνομβροι to ἄνομβρον, while it is almost paralleled in *Tro.* 825, ἃ δέ σε γεωναμένα πυνὶ δαίεται. Dr Thompson's suggestion γαίαν θ' ἂν gives ex-

cellent sense, but appears open to the objection that it would involve making the first syllable of ἴσαν (in the antistrophe) *long*; an Epic usage, not found in Greek Tragedy (v. Ellendt).

409. καλλιστευομένη] 'deemed most beautiful', pass. as in *Med.* 947. 'The Muses' famed Pierian haunt, the hallowed slope of Olympus' (Μοῦσαι Ὀλύμπια δώματ' ἔχουσαι, *Il.* 2, 484). Pieria, the district north of the σεμνὰ κλιτὺς Ὀλύμπου, bounded towards the north by the Macedonian river Haliacmon, was the birth-place of Orpheus (Apollonius Rhod. *I.* 23) and of the Muses (Hesiod, *Theog.* 53). This region formed part of the Macedonian dominions of Archelaus, at whose court the play was composed, and who himself established "Olympian" festivals in honour of Zeus and the Muses. These were celebrated with peculiar splendour by one of his successors, Alexander the Great, who according to Diodorus Sic. *XVII* 16, θυσίας μεγαλοπρεπεῖς τοῖς θεοῖς συνετέλεσεν ἐν Δίῳ τῆς Μακεδορίας καὶ σκηνηκοὺς ἀγῶνας Διὶ καὶ Μούσαις οὗς Ἀρχέλαος ὁ προβασιλεύσας πρῶτος κατέδειξε, cf. Arrian *Anab. Alex.* *I.*, 11, τῷ τε Διὶ τῷ Ὀλυμπίῳ τὴν θυσίαν τὴν ἀπ' Ἀρχελαίου ἔτι καθεστῶσαν ἔθυσε καὶ τὸν ἀγῶνα ἐν Αἰγαῖς διέθηκε τὰ Ὀλύμπια· οἱ δὲ καὶ ταῖς Μούσαις λέγουσιν ὅτι ἀγῶνα ἐποίησε. καὶ ἐν τούτῳ ἀγγέλλεται τὸ Ὀρφέως τοῦ Οἰάγρου τοῦ Θρακὸς ἄγαλμα τὸ ἐν Πιερίδι ἰδρῶσαι ξυνεχῶς. For another complimentary reference to the dominions of Archelaus, see 560—75.—The massive breadth of Olympus, rising to 9754 feet above the level of the sea, would stand out boldly in the Pierian landscape towards the southern part of his dominion.

412. προβακχίῃ] a word invented for the occasion. The effect of the exceptional word in Greek may be kept up in English by some such rendering as 'Vancourier (in the sense of 'leader') of the Bacchic throng.' 414. Πόθος, an abstract divinity (cf. Ὅσια, 370) personified as son of Κύπρις in Aesch. *Suppl.* 1040, and mentioned (as here) with the Graces in Ar. *Aves* 1320, Σοφία, Πόθος, ἀμβροσίαι Χάριτες. Cf. Gray, 'the bloom of young Desire, and purple light of Love.'

419. Εἰρήνην κουροτρόφον] This epithet of Peace who is here described as 'tender nurse of youth, boon goddess of increase,' comes from Hesiod, *Works and Days* 226, Εἰρήνη δ'

ἀνὰ γῆν κούροτρόφος. The poet's love of peace may be illustrated by numerous passages, e.g. the fine fragment of the *Cresphontes*, 462, Εἰρήνη βαθύπλουτε (cf. ὀλβοδότειραν) καὶ καλλίστα μακάρων θεῶν, ζῆλος μοι σέθεν, ὥς χρονίζεις. ὑπερβάλλῃ με γῆρας, πρὶν σὰν χαρίεσσας ὦραν προσιδεῖν καὶ καλλιχόρους αἰοιδὰς φιλοστεφάνους τε κώμους. ἴθι μοι, πότνα, πόλιν, τὰν δ' ἐχθρὰν στάσιν εἶργ' ἀπ' οἴκων τὰν μαινομένων τ' ἔριν θηκῇ τερπομένην σιδάρω (rendered by Browning in *Arist. Apol.* p. 179). Cf. *Ar. Pax* 308 (Εἰρήνην) τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.

Εἰρήνη, here described as loved by Dionysus, is also associated with him in works of ancient art; e.g. in a vase-painting copied in Müller-Wieseler II, 585, among the figures surrounding Dionysus are ΕΙΡΗΝΗ, a winged boy named ΙΜΕΡΟΣ, and a seated form with a torch resting on one of her hands and a *rhyton* in the other. Similarly another vase-painting, *ib.* 584, represents Dionysus seated, caressing ΕΙΡΗΝΗ who is softly approaching him: among the figures in the upper part of the same vase is a winged boy beating the *tympānum*, bearing the name of ΠΟΘΟΣ (also in O. Jahn's *Vasenbilder* III, plate 2).

421. ἴσα, or ἴσαν, 'in equal measure,'—both to the wealthy and to the lowly. 423. τέρψιν ἄλυπον] fragm. 889, (ἔρωσ) ἄλυπον τέρψιν τιν' ἔχων εἰς ἐλπίδ' ἄγει, *supra* 280, παύει...λύπησ.

427. σοφὸν δ' ἀπέχειν πραπίδα φρένα τε περισσῶν παρὰ φωτῶν] 'tis wise to hold aloof the thought and mind that come from those who are over-clever.' σοφὰν is the manuscript reading (altered into σοφόν, with the Aldine edition). ἀπέχειν is sometimes used where we should expect ἀπέχεσθαι, e.g. *Aesch. Ag.* 350, ἀθανάτων ἀπέχειν χέρας, while in *Od.* 22, 316, we have κακῶν ἀπὸ χείρας ἔχεσθαι (L. and S.); and in the present passage ἀπέχειν may mean 'keeping off from oneself.' σοφὰν δ' ἄπεχε is the correction printed by Elmsley and Hermann, the latter of whom gives the rendering *procul habe sapientiam a nimium doctis hominibus profectam*. περισσῶν παρὰ φωτῶν, *perhaps* c. ἀπέχειν, 'to keep the mind aloof from...' For the sense, cf. fragm. 916, μή μοι λεπτῶν θίγγανε μύθων, ψυχὴ τί περισσὰ φρονεῖς; εἰ μὴ μέλλεις σεμνύνεσθαι παρ' ὁμοίοις.—πραπίδα, though rare in singular, also occurs *infra* 999, μανείσῃ πραπίδι, and in a fragment of

Pindar.—Of the last words of the chorus Hermann justly remarks: ‘quomodo τόδε τοι λέγοιμ’ ἂν significare possit, τόδε τοι ἄριστον εἶναι λέγοιμ’ ἂν, neque ego video, neque facile aliis persuadeatur.’ He himself prefers λεγοίμαν (pass.), i.e. τόδε τοι λεγοίμην νομίζην καὶ χρῆσθαι. I prefer accepting Kirchhoff’s conjecture, τόδ’ ἂν δεχοίμαν. For the sense, cf. fragm. 642 (Polyeid.), πλουτεῖς, τὰ δ’ ἄλλα μὴ δόκει ξυνιέναι· ἐν τῷ γὰρ ὄλβῳ φαυλότης ἔνεστί τις, πενία δὲ σοφίαν ἔλαχε διὰ τὸ δυστυχεῖς (v. l. συγγενές).

436. ‘A gentle creature too we found our quarry.’ The word θῆρ is used to keep up the notion of ἄγρα in the first line of the speech. Cf. also *infra*, 922.—439. ἀπάγειν is almost a technical term here; it is constantly used in the Attic orators, of summary arrest, *rapere in ius*. So also in Plato, *Gorg.* 486 A, εἴ τις σοῦ λαβόμενος...εἰς τὸ δεσμωτήριον ἀπαγάγοι.—It is apparently the present passage that is rendered as follows by Attius *Bacchae* XI (18)...*praesens praesto irridens [leniter] Nobis stupe[^{factis sese}] ultro ostentum obtulit*. From a similar scene in the *Lycurgus* of Naevius XI (25), we have the line *dīc quo facto eum potiti [sitis]: pugna[^{-ne}] an dolis?*

440. τοῦμὲν εὐτρεπὲς ποιούμενος] ‘making my task a seemly one,’ instead of causing an unseemly scuffle by his resistance. This would seem to be a tolerable explanation of the manuscript reading, but several editors (Elmsley, Paley, Tyrrell) accept the alteration εὐτρεπὲς, though in the three passages in Eur. where the phrase εὐτρεπή, or εὐτρεπὲς, ποιέισθαι occurs (*Iph. T.* 245, *Herc. F.* 497, *Electra* 689), it implies ‘getting something ready for one’s own use’ (Paley). Another punctuation is that given by Hermann, ἔμενέ τε τοῦμὲν, εὐτρεπὲς ποιούμενος, *expectabat, ut ego meum officium facerem, paratum id mihi reddens: ego vero pudore tactus* (δὲ αἰδοῦς), *invitum me eum abducere dixi*. I have thought it best, on the whole, to accept the emendation εὐπετὲς (Nauck). An equally good sense would be given by εὐχερὲς or εὐμαρὲς (Paley).—442. Aesch. *P. V.* 3, σοὶ δὲ χρὴ μέλειν (450) ἐπιστολὰς ἄς σοι πατὴρ ἐφέϊτο (439).

447—8. ‘Their bonds were burst asunder of themselves, And the gates unbarred by more than mortal hand.’ Nonnus 44, 21, αὐτομάτοι κληῖδες ἀνοίγνυντο πυλάων, καὶ δολιχοὺς πυλεῶνι

μάτην ἐπέβαλλον ὀχῆας ἡερίοις θεράποντες ἐριδμαίνοντες ἀήταις, *ib.* 45, 278—83, ὑπὸ στροφάλιγγι δὲ ταρσῶν χαλκοβαρῆς τροχώωσα ποδῶν ἐσχίζετο σείρη...καὶ σκοτίου πυλεῶνες ἀνεπτῆσσοντο βερέθρον αὐτομάτοι, Ovid *Met.* III 700 (of the release of Acoetes, imprisoned by Pentheus, like Dionysus in the play before us) *sponte sua patuisse fores, lapsasque lacertis sponte sua fama est nullo solvente catenas.* Acts of the Apostles XII. 7 (of the miraculous release of St Peter) ἐξέπεσον αὐτοῦ αἱ ἀλύσεις ἐκ τῶν χειρῶν, IO (πύλη) αὐτομάτῃ ἡνοιχθῇ αὐτοῖς, XVI. 26 (of St Paul and Silas at Philippi) ἄφνω δὲ σεισμός ἐγένετο μέγας, ὥστε σαλευθῆναι τὰ θεμέλια τοῦ δεσμοτηρίου· ἀνεφύχθησάν τε παραχρῆμα αἱ θύραι πᾶσαι, καὶ πάντων τὰ δεσμὰ ἀνέθη. Beda, *Hist. Eccl.* IV 22, *vincula soluta*, with Mayor's n. p. 357. The manuscript reading δεσμὰ...ποδῶν (altered sometimes into πεδῶν) is defended by Homeric hymn 7, 13, τὴν δ' οὐκ ἔσχανε δεσμὰ, λύγοι δ' ἀπὸ τηλόσε πίπτον χειρῶν ἡδὲ ποδῶν.

451. The manuscript reading *μαίνεσθε* gives a fair sense: it makes Pentheus say that the account just given of the escape of the Maenads and the reference to the miracles of their captive companion, prove that the attendants themselves are mad. In the Laurentian MS (C), examined by Mr Mahaffy for Mr Tyrrell, 'the regular space for a stop' may be seen 'between the words *μαίνεσθε* and *χειρῶν*, and in that space the mark of punctuation'; and, in accordance with this way of stopping the passage, that MS has the explanation ἐμοῦ written over τοῦδε. 'This', as Mr Tyrrell admits, 'would put γὰρ out of its place. However, γὰρ occurs in the sixth place in Soph. *Phil.* 1451, καιρὸς καὶ πλοῦς ὃδ' ἐπείγει γὰρ, and in the fourth place in v. 477. λάζυσθε, the correction written above the text in the Palatine MS, is obviously suggested by 503, and is as obviously refuted by that line, as Pentheus would not have been made to exclaim 'seize him!' in the later passage, if he had already given orders for him to be bound in the present. Closest to the manuscript reading is the ingenious conjecture *μαίνεσθε χεῖρον τοῦδ'* (Bothe, followed by Kirchhoff and Nauck), 'Ye are more mad than he'; but the prisoner himself (whatever may be said of his captors) has shewn no signs of madness; on the contrary, he has proved himself uncommonly calm; the warmth however of the king's

language may be defended by 'the keen resentment (τοῦ ξύθymον) and right royal temper' assigned to him in 671; and this applies equally to the abrupt exclamation *μαίνεσθε*, the reading of the Laurentian MS. But I feel some hesitation in supporting that reading, as there seems no sufficient reason why we should not have had the obvious words *χειρῶν τῶνδ'* instead of *τοῦδ'*. Besides, the plural *μαίνεσθε*, addressed to *all* the attendants, seems out of place when only *one* has shewn his 'madness' by his speech. This objection does not apply to the ingenious correction proposed by George Burges, *μέθεσθε χειρῶν τοῦδ'*, because more than one were holding the prisoner fast, as is seen from *λάξουσθε* already referred to; cf. *Iph. T.* 468, *μέθετε τῶν ξένων χέρας, ὡς ὄντες ἱεροί, μήκέρ' ὄσι δέσμοι.* This conjecture (which I venture to accept) admirably suits the context: 'let loose his hands!' the king exclaims, 'for hemmed in as he is, by my toils, he is not swift enough to escape from me.' Then, after a pause, during which he takes a survey of the stranger's figure, which would have been out of the question, had not the prisoner been let loose first, he continues: 'So then, you are fairly handsome in your form,' &c.

453. So in fragm. XII (14) of the translation by Attius, *formae figurae nitiditatem hospes geris* and similarly line 455 finds its parallel in XIII (9) *nam flori crines video ei propessi iacent.*

455. 'Thy hair flows gracefully from lack of wrestling,' οὐ—*πάλης* must be taken as one idea, equivalent to *ἀγυμνασίας* (Porson on *Eccl.* 115), as in *Hipp.* 197, δι' ἀπειροσύνην ἄλλου βιότου κοῦκ ἀπόδειξις (= κάλψιν, κρύψιν) τῶν ὑπὸ γαίας, where Monk quotes *Hec.* 12, μὴ σπάνις and *Or.* 931, οὐ σπάνις (= *abundantia*). Cf. *infra* 1288, ἐν οὐ-καιρῷ, and *Thuc.* I 137, 7 τὴν τῶν γεφυρῶν οὐ-διάλυσιν. The athlete's hair would naturally be kept short, as it would otherwise get in the way in wrestling, and be oppressively hot for the shoulders. Wearing long hair was not an Athenian but a *Spartan* fashion, and it was only as an affected imitation of the Spartan mode that it came into vogue at Athens after the end of the Peloponnesian war. In the present passage the flowing locks betray that the wearer of them is no wrestler. In *El.* 527, the strong growth of Orestes' hair is contrasted with

the hair of his sister, ἔπειτα χαίτης πῶς συνοίσεται πλόκος, ὁ μὲν παλαιστραῖς ἀνδρὸς εὐγενοῦς τραφεῖς, ὁ δὲ κτενισμοῖς θήλυς.

In Greek art *ephebi* and athletes are usually represented with short hair, slightly curled. 'Palaestra,' as personified in Philostratus *imagines* II § 32, has short hair. Cf. Lucian *Dial. Mer.* 5, 3, ἐν χρῶ ἀποκέκαρμένος ὥσπερ οἱ σφόδρα ἀνδρώδεις τῶν ἀθλητῶν (K. O. Müller, *Ancient Art* § 330).

457. 'Thy skin too is, for a set purpose, white Not with the sun's rays but beneath the shade, In quest of Cypris by thy loveliness,' 688, θηρᾶν καθ' ὕλην Κύπριν, Plat. *Phaedr.* 239 C, Stobaeus 97, 17, -χειμῶνι τ' ἀσκεῖν σῶμα θερμά θ' ἡλίου τοξεύματ' αἰνεῖν μὴ σκιατροφομένου. — εἰς παρασκευὴν] i.e. 'for the furtherance of your object,' namely Ἀφροδίτην θηρώμενος. Antiphon, or. 6 § 19, μὴ ἐκ προνοίας μὴδ' ἐκ παρασκευῆς γενέσθαι τὸν θάνατον, Lysias, or. 31 § 30, ἵν' ἀγαθοὶ προθυμῶνται γίνεσθαι ἐκ παρασκευῆς, Thuc. I, 133, ἀπὸ παρασκευῆς. — εἰς παρασκευὴν *pro* ἐκ παρασκευῆς *dictum videtur* (Elms.)*.

460. Aesch. fr. 56, ποδαπὸς ὁ γύννυς; τίς πάτρα; τίς ἡ στολή; p. xxv.

461. 'That may be lightly told; 'tis no grand tale: Haply thou know'st, by hearsay, flowery Tmolus.' Virg. *Georg.* I 56, *croceos ut Tmolus odores...mittit*. The range of Tmolus runs from east to west, and mainly lies to the south of Sardis; only a spur of the mountain-range faces that place on the west, while along the north extends the plain of the Hermus; so that the poet's reference to its 'surrounding' Sardis is not very accurate.

465. πόθεν] not 'from what place?' but, as the answer shews, 'on whose prompting?' 'How came you then to bring these rites to Greece?' (cf. 648). The only way in which a *local* sense can be here given to πόθεν is to suppose that Pentheus takes the Lydian Sardis for the *birthplace* only of the stranger, and wants to know what the place was which he had left last on his way into Greece; but if so, the answer scarcely fits the question.

466. εἰσέβησ'] not εἰς τὴν Ἑλλάδα (as taken by Abresch, to whom the emendation is due), but εἰς τὰς τελετὰς = *initia*; so εἰσιτήρια, *initia*. Orph. *Arg.* 470, ἐνθα καὶ ὄργια φρικτὰ θεῶν, ἄρρητα βροτοῖσι, ἄσμενοι εἰσεπέρησαν, Ammianus XVI 3, 365, *in-*

* Paley however explains ἐς π., 'to a degree that shows art' (cf. ἐς κάλλος, *El.* 1073, *Tro.* 1201; ἐς πλῆσμονας, *Tro.* 1211), 'too white to be natural.'

ducendum = *initium* (Lobeck, *Aglaophamus*, 74 note). Cf. Virg. *Ecl.* 5, 30, *thiasos inducere Bacchi*.

467. Pentheus in his reply catches up the last words of the previous line, ὁ τοῦ Διὸς, with the enquiry, 'Have you a Zeus *there*, who begets new gods?'—to which the stranger replies, 'No, but 'twas he who wedded Semele *here*,' not another Zeus, but the Zeus of your own local legend. *Hel.* 489, Διὸς δ' ἔλεξε παῖδά νιν πεφυκέναι. ἀλλ' ἢ τίς ἐστι Ζηνὸς ὄνομ' ἔχων ἀνὴρ Νείλου παρ' ὅχθας; εἰς γὰρ ὃ γε κατ' οὐρανόν.

469. ἠνάγκασεν] 'pressed thee into his service.' 'By night, or openly, did he *impress* thee.' Thuc. VII 58, 3, ἀναγκαστοὶ στρατεύοντες, and VIII 24, 2, ἐπιβάτας τῶν ὀπλιτῶν ἐκ καταλόγου ἀναγκαστοῦς.

470. 'Twas face to face, and he gave me sacred rites.' Clement of Alexandria, who uses the strongest language against the mysteries of Dionysus elsewhere (*Protrept.* II), fancifully applies this line and 471, 472, 474, 476, to the mysteries of the Christian religion (*Stromateus* IV 25, p. 1372 Migne).

472—4. Theocr. 26, 14, ὄργια Βάκχου...τὰ δ' οὐχ ὁρέοντι βέβαλοι. Catullus 64, 259, *pars obscura cavis celebrabantorgia cistis,orgia quae frustra cupiunt audire profani*; Statius, *Ach.* II 137, *Bacchea ferentesorgia*.

475. 'A pretty tale, to make me to long to hear.' It is hard to keep up the literal metaphor from base coinage contained in ἐκιδήλευσας; the words 'tinselled,' 'gilded,' 'varnished,' give the same general sense in English.

476. *i.e.* You may not hear them, 'for the rites of the god hate him who lives in sin.' Diodorus, *Sic.* III 64, καταδείξει δὲ καὶ τὰ περὶ τὰς τελετὰς καὶ μεταδοῦναι τῶν μυστηρίων τοῖς εὐσεβέσι τῶν ἀνθρώπων καὶ δίκαιον βίον ἀσκούσι. Naevius, *Lycurgus* XIV (9), *oderunt di homines iniuiros*.

477. 'As you clearly saw the god, what like was he?' 478. 'What like he pleased; 'twas not for *me* to dictate.'

479. παρωχέτευσας] a metaphor from an ἀνὴρ ὀχετηγός, diverting a channel of water from one part of a garden to another. Suidas, παρωχετεύει: ἀπὸ ἐτέρου ὕδρηγού εἰς ἕτερον ἐπιβάλλει, ἢ μεταφέρει τὸ ὕδωρ. The corresponding metaphor with ourselves

would probably be one borrowed from fencing, 'Well parried there again ! yet answering naught.'—480. Fragm. 891, ...οὐκ ἂν δυναίμην μὴ στέγοντα πιμπλάναι, σοφούς ἐπαντλῶν ἀνδρὶ μὴ σοφῷ λόγους.—485. [Maetzner ad Antiphont. p. 221] Shilleto, *adv.*

486. νύκτωρ] Hence the epithet ἐννύχιος applied to Dionysus in *Anth. Pal.* IX 524, νυκτέλιος in Plutarch *de EI in Delphis*, p. 389, and Ovid *Met.* IV 15 ; according to Pausanias I 40, 6, there was a temple of Dionysus, under the latter name, at Megara.—487—8. Fragm. 528 (Meleager), ἡ γὰρ Κύπρις πέφυκε τῷ σκότῳ φίλη τὸ φῶς δ' ἀνάγκη προστίθῃσι σωφρονεῖν, the former of which lines justifies the fears of Pentheus, while the latter disposes of the sophistical reply of Dionysus. In Orphic hymn 54, we have ὄργια νυκτιφαῖ τελεταῖς ἀγίαις ἀναφαίνων (of Silenus).

491. 'How bold our Bacchant ; how well trained in word-fence !' βάκχος is here simply the votary of Dionysus, and not the god himself, whose identity with his follower is not made known till near the close of the play, 1340. The word βάκχος does not occur in Homer or Aeschylus (who however has βάκχαι) : and the god was not commonly called by that name till a comparatively late period. In Soph. the word is found only once, *O. T.* 211, τὸν χρυσομίτραν...οἰνώπα Βάκχον εὖιον, as a name it occurs in the oracle quoted in Dem. *Meid.* § 52, μεμνήσθαι Βάκχου, *Hipp.* 560, Διογόνειο Βάκχου, *Iph. A.* 1061, κρατήρα Βάκχου, *Iph. T.* 161, Βάκχου λουβάς.

492. This and some of the following lines are fancifully interpreted by Horace, *Ep.* I 16, 73, *vir bonus et sapiens audebit dicere 'Pentheu, rector Thebarum, quid me perferre patique indignum coges ?' 'adimam bona.' 'nempe pecus, rem, lectos, argentum. tollas licet.' 'in manibus et compedibus saevo te sub custode tenebo'* (497). '*ipse deus, simul atque volam, me solvet'* (498). *opinor hoc sentit, 'moriar.' mors ultima linea rerum est.* Cf. Arrian *Epictet. dissert.* 18, 17, ἀλλ' ὁ τύραννος δῆσει· τί; τὸ σκέλος. ἀλλ' ἀφελεῖ· τί; τὸν τράχηλον, and *ib.* 19, 8.

493. ἀβρὸν βόστρυχον] Cf. Callistratus quoted on 235.—494. The practice of consecrating the hair to a god and cutting it off at a solemn season in his honour is also referred to in Aesch. *Choeph.* 6, πλόκαμον Ἰνάχω θρεπτήριον, Philostratus *imagines*

1 7 § 1, of Memnon, ὁ τῶν βοστρύχων ἄσταχυς οὖς (οἶμαι) Νεῖλω ἔτρεφε, Pausanias, VIII 20, 2, ἔτρεφεν ὁ Λεύκιππος κόμην τῷ Ἀλφεϊῷ. The Athenians used to dedicate their hair to Apollo, Plut. *Thes.* 5. Diphilus, ap. Athenaeum, p. 225 B (quoted by Elmsley), ἐνταῦθα γοῦν ἔστιν τις ὑπερηκοντικῶς, κόμην τρέφων μὲν πρῶτον ἱερὰν τοῦ θεοῦ, ὡς φησὶν οὐ διὰ τοῦτο γ', ἀλλ' ἐστιγμένως, πρὸ τοῦ μετώπου παραπέτασθαι αὐτὴν ἔχει. (Becker's *Charicles*, sc. XI.) The words ἱερὸς ὁ πλόκαμος are quoted in a difficult epigram of Callimachus, XLIX (48), *Anth. Pal.* VI 310, which apparently describes the dedication to the Muses of a mask, or other representation of Dionysus, by Simus, possibly the actor of that name; εὐμαθίην ἡτέϊτο διδοῦς ἐμὲ Σῖμος ὁ Μίκκου ταῖς Μούσαις· αἱ δὲ Γλαῦκος ὅκως ἔδοσαν | αὐτ' ὀλίγου μέγα δῶρον. ἐγὼ δ' ἀνὰ τήνδε κεχηνῶς κείμει τοῦ Σαμίου διπλόν, ὁ τραγικὸς | παιδαρίων Διόνυσος ἐπήκοος. οἱ δὲ λέγουσιν, 'ἱερὸς ὁ πλόκαμος,' τοῦ μὲν ὄνειρα ἔμοι (see Otto Schneider, *Callimachea*, I p. 438). Virg. *Aen.* VII 390, *molles tibi sumere thyrsos, te lustrare choro, sacrum tibi pascere crinem.*

494. ἱερὸς] is here necessarily trisyllabic. There is no passage in Greek tragedy where we cannot scan it as three syllables, and there are several where that is the only scansion possible, e.g. ἱερὰ, at the beginning of an iambic line, in Soph. *Phil.* 943, *Herc. F.* 922, and *Ion* 1317; ἱερὸς in the same place in *Iph. T.* 1452, and lastly *Phoen.* 840, θάκοισιν ἐν ἱεροῖσιν. Hence it appears that the disyllabic spelling ἱρὸς, often found in Dindorf's *Poetae Scenici*, is never necessary and is best avoided, being inadmissible in the above passages, whereas the trisyllabic spelling, ἱερὸς, will always stand (R. Shilleto).

499. 'Not till thou call'st him, 'mid thy Bacchanals,' i.e. 'Never.' ἐστάθην in Tragedy is used in the same sense as ἔστην, 'I stood,' but in prose it is a true passive and is limited to inanimate objects, e.g. buildings, trophies, statues.

502. Callimachus *Apollo* 11, ὁπόλλων οὐ παντὶ φαίνεται ἀλλ' ὅτις ἐσθλὸς κ.τ.λ.

503. καταφρονεῖ με. The usual construction has occurred in 199: the exception is noticed by the Scholiast on Ar. *Ran.* 103, σὲ δὲ ταῦτ' ἀρέσκει· ἀντὶ τοῦ σοὶ Ἀττικῶς. σημειωτέον τοίνυν

ὅτι Ἀττικοὶ κέχρηται τῷ τοιούτῳ σχηματισμῷ. καὶ Εὐριπίδης ἐν Βάκχαις καταφρονεῖ με καὶ Θήβας ὅδε (Elmsley).—505. κυριώτερος σέθεν, 'But *I* who have better right than thou say, *Bind!*' σέθεν is gen. not after κύριος, but after the comparative.

506. 'Thy life thou know'st not, see'st no more e'en who thou art,' i.e. you little know the full import of your life, no nor even of your very existence. Persius III 67, *quid sumus aut quidnam victuri gignimur*; Persius as a careful student of Horace would have his attention directed to this play by his predecessor's paraphrase of the context of this passage (note on 492); hence the words above-quoted are probably a direct imitation of the line before us. A fainter reminiscence may possibly be traced in Catullus, who specially studied this play, XVII, 22, *ipse qui sit, utrum sit an non sit, id quoque nescit*. The only emendation of the line which appears to be necessary is Elmsley's εἶθ' for οὐθ' ὅστις εἶ. * Pentheus, not grasping the full meaning of the remark, thinks that it only implies that he does not know who he is, and accordingly gives his *name* in answer, whereupon he is reminded of its ill-omened significance: see note on 367 and Chaeremon there quoted, also (with Herm.) Nonnus XLVI 73, addressed to Renthous, σοὶ τάχα μᾶλλον ἔθεντο προμάντιες οὐνομα Μοῖραι ὑμετέρου (wrongly used for σοῦ) θανάτοιο προάγγελον.

508. ἐνδυστυχήσαι] 'a very proper name to bring bad omen,' lit. 'in name thou art fit indeed to be luckless therein.' *Phoen.* 727, ἐνδυστυχήσαι δεινὸν εὐφρόνης κνέφας. The verb is one of many instances in which the compound in Greek has to be split up into its component parts in translating into English. This is often the case with verbs compounded with ἐν; e.g. Herod. IX 1, ἐπιτηδεώτερος ἐνστρατοπεδεύεσθαι, ib. 25, ib. 7, ἐπιτηδεωτάτον ἐστι ἐμμαχέσασθαι τὸ Θριάσιον πεδίων, VI 102, ἐπιτηδεωτάτον ἐνπιπεύσαι, Pl. *Phaedr.* 228 E, ἐμαντόν σοι ἐμμελεῖν (to practise *ύρον*) παρέχειν (many other instances are collected by Cope on Aristot. *Rhet.* II 4 § 12, ἡδεῖς συνδιαγαγεῖν καὶ συνδιημερεῦσαι). Cf. also the exceptional use of ἐλλείπειν in Soph. *El.* 736, ἐλλελεμμένον (left in), Eur. *El.* 609, οὐδ' ἐλλέλοιπας ἐλπιδ', and Thuc. V 103, ἐν ὅτῳ ἔτι φυλάσσεται τις αὐτὴν γνωρισθεῖσαν οὐκ ἐλλείπει.

509. ἱππικαῖς φάτναισιν] 'On the left of the palace, but in

* See *Supplementary Notes*.

close contiguity to it (Julius Pollux IV § 125, *είρκτῇ δὲ ἡ λαϊά*), and between it and a *κλίσιον* representing the stable, was seen the entrance to a dark and gloomy dungeon (550, *σκοτίας ἐν εἴρκταις*, 611, *ἐς σκοτεινὰς ὀρκάνας*).⁷ *Theatre of the Greeks*, p. 294. The stable, however, was probably itself used as a dungeon (618), as in *Orest.* 1448.

510. *σκότιον εἰσορᾷ κνέφας*] Soph. *O. T.* 419, *βλέποντα... σκότον*, and Eur. *Phoen.* 377, *σκότον δεδορκώς*. Seneca Ep. 57 (of the *Piedigrotta*, the great tunnel between Naples and Puteoli), *nihil illo carcere longius, nihil illis faucibus obscurius, quae nobis praestant non ut per tenebras videamus sed ut ipsas*. Milton *P. L.* I 63, 'No light, but rather darkness visible.'

513. *καὶ βύρσης κτύπους*] explanatory of *δοῦπου*.—*ἄποινα* (516) in general apposition to *μέτεισι Διόνυσός σε*. So in Pindar *Isthm.* VIII 6, *ἀνεγειράτω κῶμον, Ἰσθμιάδος τε νίκης ἄποινα*, *Alc.* 7, *θητεύειν... τῶνδ' ἄποιν' ἠνάγκασεν*, *Iph. T.* 1459, *ὅταν ἐορτάξῃ λεῶς τῆς σῆς σφαγῆς ἄποινα*, *El.* 1180, *ἄποιν' ἐμῶν πημάτων*, *supra* 346.

519. 'Hail! Achelous' daughter, lady Dirce, happy maiden.' The nymph of the fountain is addressed 'as daughter' of the Achelous, because that river was 'the patriarch and eponyme hero of the whole fresh-water creation of Hellas' (Mure's *Tour*, I p. 102, where it is described as 'a noble river, by far the finest in Greece'); cf. Acusilaus (*fl.* B.C. 530) Müller's *fragm. histor.* p. 101, *᾿Ωκεανὸς δὲ γαμεί Τηθὺν ἑαυτοῦ ἀδελφὴν· τῶν δὲ γίνονται τρισχίλιοι ποταμοί· ᾿Αχελῷος δὲ αὐτῶν πρεσβύτατος καὶ τετίμηται μάλιστα* (quoted by Macrobius *Sat.* 5, 18, 10); see further, on l. 625. So Herodotus tells us that a tributary of the Asopus, the stream Oëroë, had the local name *᾿Ασωποῦ θυγάτηρ* or *ἡ ᾿Ασωπίς*. On Dirce, in whose waters the newborn Dionysus was dipped, cf. *Hērph.* 555—562, *Phoen.* 645, *καλλιπτόταμος ὕδατος ἵνα τε νοτὶς ἐπέρχεται ῥυτᾶς Δίρκας χλοηφόρους βαθυσπόρους γύας, Βρόμιον ἔνθα τέκετο*, and *ib.* 825, quoted on l. 5.—523. *πυρὸς ἔξ ἀθανάτου*] Cf. 8—9. 'When, from the undying flame, Zeus his sire rescued him (and placed him) in his thigh.' *μνηρῷ*, a local dat.

526—9. 'Come, my Dithyrambus, come, Enter thou thy father's womb, Lo! to Thebes I now proclaim, Bacchic boy, be this thy name.' By the name is meant *Διθύραμβος*, a word of

doubtful derivation, which Eur. here apparently connects with *dis* or *Διός*, *θύρα* and *βαίνειν*, referring it either to the babe being shut up in the thigh of Zeus, or to the double birth by which he twice passed the doors of life; *Etymologicum Magnum*, s. v., ...ἡ ἀπὸ τοῦ δύο θύρας βαίνειν, τὴν τε κοιλίαν τῆς μητρὸς Σεμέλης καὶ τὸν μηρὸν τοῦ Διός· ἀπὸ τοῦ δεύτερον τετέχθαι...ἔν' ἣ ὁ *dis* θύραζε βεβηκώς (Schöne). But the quantity of the first syllable is against deriving it in any way from *dis*, and is in favour of connecting it with *Διῦ*, as in *Δι-πόλια*, *Δι-φίλος*. Donaldson, *New Cratylus* § 319, after a long discussion comes to the conclusion that the word came to mean 'a chorus or song celebrating the birth of Bacchus,' from originally signifying 'the bringing to Jupiter of the *θρῶν* or leaf-enveloped heart or body of the god.' However improbable his explanation of the word may be, one thing is certain that the name was elsewhere, as here, specially connected with the marvellous birth of the god, e.g. Plat. *leg.* III 700 B, ἄλλο (εἶδος ᾧδῆς) Διονύσου γένεσις, οἶμαι, διθύραμβος λεγόμενος.

526. ἄρσενά νηδύν] Nonnus 1, 10 (of Dionysus), ἄρσενι γαστρὶ λόχευε πατὴρ καὶ πότνια μήτηρ. 532. ἐν σοὶ cannot be taken literally, even if we understand it of the stream whose nymph is here invoked; it appears rather to be used of the surroundings of the stream which the chorus invokes instead of calling on Thebes itself.

533. τί μ' ἀναίνεις;] 'Why disown me?' For another use of ἀναίνομαι cf. 251. 534—6. 'The day will come, I swear by the clustered grace of Dionysus' vine, the day will come when Bromius shall find a place in thy heart.' For *ἔτι* cf. 306.

537. οἶαν οἶαν ὄργαν have nothing answering to them in the corresponding strophe, hence it has been sometimes supposed that the first line of the chorus has been lost; but it seems better to regard the line before us as an interpolation due to a copyist who, mistaking the construction and supposing that *χθόνιον γένος ἐκφύς τε δράκοντός ποτε Πενθεύς* was nom. to ἀναφαίνειν, thought it necessary to supply an acc. after that verb. By omitting the words, we have a perfectly intelligible construction, 'Pentheus betrays his earth-born descent, betrays that (lit. 'and

that') he sprang from a dragon of old, Pentheus begotten by earth-born Echion to be a monster of savage mien, no mortal wight, but like to an ensanguined giant, foe of heaven.' The constr. of ἀναφαίνει ἐκφύς is like that of δηλοῦν c. particip., e.g. Soph. *Ant.* 20, δηλοῖς γάρ τι καλχαίνουσ' ἔπος, cf. Soph. *El.* 24, σαφῇ σημείᾳ φαίνεται ἐσθλὸς εἰς ἡμᾶς γεγώς.

In the Laurentian MS (C) this line has written above it the word περισσόν, which at first sight might be taken to mean that the whole line is superfluous, whereas it more probably refers to the unnecessary repetition of οἶαν.

Pentheus is compared to one of the Giants, γίγαντι γηγενέτα προσόμοιος (as some one else is called in *Phoen.* 128), not only as son of the earth-born (χθόνιος) Echion, but also as a foe of heaven. The battle between the gods and the giants (who are sometimes wrongly confounded with the Titans) was the subject of a piece of sculpture at Delphi, described by Euripides himself in *Ion* 206—18, where Enceladus and Mimas and other giants are at war with Zeus, Pallas and Dionysus.

550. 'Dost thou look on this, O Dionysus, son of Zeus, dost thou see how thy prophets are in conflict with oppression?' ἐσοράς may possibly be a corruption of ἐφοράς, used often of standing calmly by, looking on with indifference, at the troubles of others, e.g. Soph. *Trach.* 1269, θεῶν οἱ φύσαντες καὶ κληζόμενοι πατέρες τοιαῦτ' ἐφορῶσι πάθη, and id. *El.* 825, εἰ ταῦτ' ἐφορῶντες (Ζεὺς καὶ Ἥλιος) κρύπτουσιν ἔκηλοι.—For προφήτας, referring to the votaries of Dionysus, cf. *Rhes.* 972, where Orpheus is called Βάκχου προφήτης.—For ἀνάγκας, cf. 643, δεσμοῖς κατηναγκασμένος.

553. χρυσῶπα θύρσον] 'Down from Olympus, come! O king! Thy golden thyrsus brandishing.' The thyrsus is exceptionally described as gleaming with gold, because Dionysus is addressed as a king (ἄνα) and the thyrsus is his sceptre. This is better perhaps than understanding it of the *hederæ flores quorum croceus color est* (Hermann). So in the account of the gorgeous procession held in honour of Dionysus by Ptolemy Philadelphus, the god, on his victorious return from India, is described as στέφανον κισσοῦ καὶ ἀμπέλου χρυσοῦν ἔχων, εἶχεν ἐν ταῖς χερσὶ θυρσόλογχον χρυσοῦν (Callixenus ap. Athen. p. 200).

554. *ἄνα* is best taken as voc. of *ἄναξ*, and not with *τινάσσων* (as in 80), nor as = *ἀνάστηθι*.—*κατ' Ὀλύμπου*, 'down from Olympus,' (one of the haunts where the chorus suppose the god to be lingering), makes better sense than *κατ' Ὀλυμπον*.

556. 'O where, I marvel, in Nysa, the lair of wild beasts, art thou wielding thy wand o'er thy revel-bands?' Several places of the name of Nysa are mentioned in connexion with Dionysus; a mountain in India, in Aethopia, in Arabia felix, besides places in Cappadocia, in Caria, in Lycia, in Thrace, in Hêlicon, in Boeotia, and in Euboea. Hence it was once happily described in a professorial lecture as 'in fact, a mountain which attended Dionysus on his travels.' The very name of the god is sometimes connected with Nysa. According to the Homeric hymn 26, 2, it was there that the Nymphs nursed the infant Dionysus, *καὶ ἐνδυκῶς ἀτίταλλον Νύσσης ἐν γνάλοις*. Cf. Soph. fragm. 94, quoted on l. 100, and Virg. *Aen.* 6, 805, *Liber agens celso Nysae de vertice tigres*, Lucan 1, 65, *Bacchumve avertere Nysa*.

557. *θυρσοφορεῖς θιάσους*] So in Herod. II 168, *ἐδορυφόρον τὸν βασιλέα* (*ib.* III 127); Kühner, *Gk. Gr.* II § 409 p. 260.

559. By *κορυφαὶ Κωρύκιοι* are meant the rocky heights near one or other of the famous caverns of that name, either that on mount Parnassus, or that on the coast of Cilicia. The latter is referred to by Strabo as *Κώρυκος ἄκρα* (XIV p. 670), and is elaborately described by Pomponius Mela, I c. 13, *grandi hiatus patens montem litori appositum...aperit...rursus specus alter aperitur...terret ingredientes sonitu cymbalorum divinitus et magno fragore crepitantium. totus autem augustus et vere sacer, habitarique a dis et dignus et creditus, nihil non venerabile, et quasi cum aliquo numine se ostentat* (ap. Joddrell). The coins of Corycus in Cilicia sometimes represent Dionysus on the one side and the Corycian cavern on the other. If we suppose that by Nysa a mountain in Asia is meant, it would be not-unnatural to understand the poet to be here referring to the Cilician promontory; especially as, according to the prophecy of Teiresias (306), the god has still to take possession of Parnassus, and it was not till *after* the doom of Pentheus that, according to Aesch. *Eum.* 22—7, he claimed the Corycian cave on

that mountain as one of his haunts; σέβω δὲ νύμφας, ἔνθα Κωρυκίς πέτρα κοίλη, φίλορnis, δαιμόνων ἀναστροφή· Βρόμιος δ' ἔχει τὸν χῶρον, οὐδ' ἀμνημονῶ, ἐξ οὔτε βάκχαις ἐστρατήγησεν θεός, λαγὼ δίκην Πενθεὶ καταρράψας μόρον. Nevertheless, it is more probable that, as the scene is laid at Thebes, the poet means the well-known cave on the not far distant mount of Parnassus, thus referring by anticipation to a haunt of the god which in after times was frequently associated with him, cf. Soph. *Antig.* 1125, (of Parnassus) ἔνθα Κωρύκiai νύμφαι στείχουσι βακχίδες, and Strabo IX p. 417 A (quoted by Schöne), ἱεροπρεπῆς δ' ἐστὶ πᾶς ὁ Παρνασσὸς, ἔχων ἄντρα τε καὶ ἄλλα χωρία τιμώμενά τε καὶ ἀγιστευόμενα, ὧν ἐστὶ γνωριμώτατον καὶ κάλλιστον τὸ Κωρύκιον νυμφῶν ἄντρον, ὁμώνυμον τῷ Κιλικίῳ. The cavern on the way up to the heights of Parnassus, the actual summit of which is nearly five hours' climb above the cave, is a vaulted chamber, 300 feet long by nearly 200 wide and about 40 high in the middle,—large enough to give shelter to the greater part of the inhabitants of Delphi at the Persian invasion (Hdt. 8, 36). It was formerly dedicated to Pan and the Nymphs, though the inscription to that effect can now be seen no longer.

560—4. 'Or haply, in the teeming forest-haunts of Olympus, where in the olden time Orpheus struck his harp, and by his music gathered the trees around him, gathered around him the beasts of the field.' In another play, acted at Athens at the same time as the *Bacchae*, we have similarly an allusion to the legend of Orpheus, *Iph. A.* 1211, εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον, πείθειν ἐπάδουσ', ὥσθ' ὁμαρτεῖν μοι πέτρας, κηλεῖν τε τοῖς λόγοισιν οὓς ἐβουλόμην, ἐνταῦθ' ἂν ἦλθον.

With the epithet πολυδένδρεσσιν, cf. Virg. *Georg.* 281, *frondosum Olympum*, and Hor. *Carm.* 3, 4, 52, *opacus Olympus*. The mountain, as already remarked (on 411), lay to the south of the dominions of Archelaus, and the view from the site of his ancient capital 'embraces not only the mighty mass of the snowy Olympus, but the wide plain of lower Macedonia.' Tozer's *Geography of Greece* p. 203.

θαλάμαις, the regular word for 'lairs of wild beasts' (Hesychius explains θαλάμη by τρώγλη, κατάδυσις). The fact that the

manuscript reading *θαλάμοις* is a corruption of *θαλάμαις* is proved by *ταῖς* in the preceding line.

565. For *μάκαρ* fem. (Hermann's correction of the manuscript reading *μάκαιρα*), cf. *Hel.* 375, *μάκαρ... Καλλιστοῖ*. The mention of Orpheus and his *μοῦσαι* naturally leads up to the complimentary reference to Pieria, part of the southern dominions of Archelaus already alluded to in 409, and to the subsequent mention of the swift stream of Axios, and the river Lydias, on the heights above which, that king's capital was situated. For the Axios, cf. *Il.* 21, 158, *Ἀξιοῦ ὃς κάλλιστον ὕδωρ ἐπὶ γαίαν ἴησι*, 2, 849, *τηλόθεν ἔξ Ἀμυδῶνος ἀπ' Ἀξίου εὐρὺ ρέοντος Ἀξίου οὗ κάλλιστον ὕδωρ ἐπικίδναται αἶαν*. Just as Homer calls it *κάλλιστος*, so Eur. in his complimentary allusion refers to the swiftness of the stream, while the matter-of-fact Strabo assures us that it was a turbid river (*ἐκ πολλῶν πληρούμενος ποταμῶν θολερὸς ῥέει*, Eustathius on *Il.* β 850, Strabo VII Epitome §§ 20—23). Leake, crossing it in Nov., describes it as 'rapid, deep and swollen with rain, though not so high as it usually is in winter,' *Northern Greece* III 259. Philostratus, *imag.* II 8 *ad fin.* (thinking probably of Homer's lines), gives it the epithet *πάγκαλος*.

For the river Lydias, cf. Herod. VII 127, *Λυδῖέω τε ποταμοῦ καὶ Ἀλιάκμονος, οἳ οὐρίζουσι γῆν τὴν Βοττιαῖδα καὶ Μακεδονίδα, ἐς τῷτὸ ῥέεθρον τὸ ὕδωρ συμμίσγοντες*. On this stream lay Aegae (or Edessa) the ancient capital of Macedonia, identified by Leake with *Vodhendá*, which 'in the grandeur of its situation, in the magnificence of the surrounding objects, and the extent of the rich prospect which it commands, is not inferior to any situation in Greece,' *u. s.* III 272; reference is also there made to its 'rocks, cascades, and smiling valleys,' and to 'its lofty, salubrious and strong position.' Though Aegae still continued to be the royal burial-place, the seat of government was afterwards transferred by Philip [?] to Pella, where he was himself brought up, and where Alexander was born. The later capital stood on a height about halfway between Aegae and the sea, but separated from the Lydias by a muddy marsh referred to in the epigram in which Aristotle is attacked

by Theocritus of Chios for leaving the Academia to live at the Macedonian court; *ὅς διὰ τὴν ἀκρατῇ γαστρὸς φύσιν εἴλετο ναίειν ἀντ' Ἀκαδημίας Βόρβορον ἐν προχοαῖς* (Plutarch, *de exilio* c. 10).

571—5. 'Father and giver of wealth and blessing to man; who, they tell me, enriches with fairest waters a land of noble steeds.' The reference in the latter part of this sentence, even if we read *πατέρα τε*, is probably to the Lydias, otherwise it is possible to explain it of the Haliacmon, a much larger river, which is joined by the Lydias shortly before falling into the sea. Nearly the same language is used elsewhere of the great Thessalian river Apidanus, *Hec.* 451, *Φθιάδος, ἔνθα καλλίστων ἰδάτων πατέρα φασιν Ἀπιδανὸν γύας λιπαίνειν*. The Apidanus however cannot be referred to in the present passage, as Dionysus is here described as coming from the north to Pieria, and thus crossing the rivers of *Macedonia*, first the Axios, next the Lydias, and possibly also the Haliacmon.—*ἔδασι καλλίστοις* is a complimentary phrase, since the stream was really muddy and turbid, as is shewn by the reference to its fertilising effects (*λιπαίνειν*). Similarly *κάλλιστον ἔδαρ* is used of the Nile in a play of Eur. named 'Archelaus' out of compliment to the king (fragm. 230). The modern names of the Lydias, both in Turkish and in Greek (*Mauronero*), mean 'Black Water.'

The reference to the noble horses of Macedonia is illustrated by the coin of Archelaus engraved in the text, where a horse-man may be seen on the one side, and a goat, in allusion to the name of the king's capital (*Αἰγαί*), on the other. The horses of Archelaus are mentioned in Thuc. II 100 § 2.

576—603. The choral portions of this *κομμὸς* between the chorus and Dionysus may be either distributed among the fifteen members of the chorus (as in Paley's Edition); or, better perhaps, assigned (with Wecklein) as follows: lines 579 and 591—3, to the leader of the first *ἡμιχόριον*; 582—4 and 596—9 to that of the second; 585—590, and 600—4, to the *Coryphaeus*, whose call in 590, *σέβερέ νῦν*, is, according to this arrangement, answered by the whole chorus in the words *σέβομεν ὦ*. The MSS, however, indicate a somewhat different distribution by assigning these last words to a *ἡμιχόριον*.

579. Scaliger supposed that this passage was the original of a fragment in Varro :—(Cho.) *quis me iubilat?* (Bacch.) *vicinus tuus antiquus*; and that the reply of the chorus was to be found in a fragment of the *Bacchae* of Attius (v 17) preserved by Macrobius (VI 5, 11), *o Dionyse pater optime vitisator Semela genitus Euhie*; but the resemblance is too distant to allow of our being at all confident as to his conjecture.

585. *πέδον χθονός· ἔνοσι πότνια*] ‘Oh! floor of earth! oh! awful earthquake.’ It seems better to treat these words as two separate exclamations, than to assume (with Hermann) that *πέδον* is acc. after the substantive *ἔνοσι*.

588. ‘Soon will the palace of Pentheus be shaken to its fall.’ *διατινάξεται*, fut. mid. in passive sense, like *φυλάσσεται* (Soph. *Phil.* 48), *στερήσεται* (Soph. *El.* 1210), *τιμήσεται* and *διδασκόμεσθα* (*Ant.* 210, 726).

591. ‘Did ye mark how yonder the marble impost on the pillars were parting asunder?’ *ἔμβολα* is followed by *κίωσιν*, in the same construction as the corresponding participle *ἐμβεβλημένα*. It refers to the marble entablature in general, including the architrave or *ἐπιστύλιον*. Horace *Carm.* 2, 19, 15, *tectaque Penthei disiecta non leni ruina*. For *διάδρομα* Milton needlessly conjectured *διάρωμα* (cf. 188 n).

594. ‘Light the lurid levin-torch, wrap in flame the halls of Pentheus.’ So the King’s palace is doomed to the flames in the *Lycurgus* of Naevius XX (23)...*ut videam Volcani opera haec flammis flora fieri*. With *αἶθοπα λαμπάδα*, cf. *Suppl.* 1019, *αἶθοπι φλογμῷ*. The epithet *κεραύνιος* points to the flame, here kindled afresh, as having first been lighted by the thunderbolt of Zeus, when Semele was slain, as is shewn by the first four following lines of the chorus, cf. also *supra* 6—9.—With *Δίου βροντᾶς* in 599, cf. 8, *Δίου πυρὸς*, and for *ἄνω κάτω* in 602, see 349.

606. The MSS have the unmetrical line *διατινάξαντος δῶμα Πενθέως· ἀλλ’ ἐξανίστατε*, which is corrected by Musgrave into *τὰ Πενθέως δώματ’ ἀλλ’ ἀνίστατε*. The present line and the next are bracketed by Nauck, partly on the ground of the corruptions they contain and partly perhaps because they spoil the symmetry of the dialogue; if they are left out, we get the conversation of

Dionysus and the chorus, from 604—615 inclusive, into exact correspondence. Nevertheless, as the chorus is prostrate in fear, some words of reassurance are wanted to encourage them to rise to their feet, and we are therefore unable to reject the lines in question, especially as the alterations required to correct them are very slight.

612. τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς τύχους;] This sentence does not fall exactly into any of the common types of conditional construction; but it is readily explained by the consideration that the chorus is here referring to the fear they had felt in the past, which, if expressed at the time, would have naturally taken the form, τίς μοι φύλαξ μέλλει ἔσεσθαι, ἐὰν σὺ συμφορᾶς τύχης. In repeating in the present time this expression of fear in the past, the conditional part is slightly altered, and the tense in the principal sentence is changed into the imperfect (without ἄν): 'who, methought, would be my guardian, if thou wert to meet with woe.' Cf. *Iph. A.* 1405, μακάριόν μέ τις θεῶν ἔμελλε θήσειν, εἰ τύχοιμι σὼν γάμων, and *Herc. F.* 467, σὺ δ' ἦσθα (= ἔμελλες ἔσεσθαι) Θηβῶν τῆς φιλαρμάτων ἀναξ.

617. ἔθιγεν...ἦψατ'] 'Dr Elmsley observes *idem significant* ἔθιγεν *et* ἦψατο. Not exactly, we think. *θιγάνειν* is to touch simply, *ἄπτεσθαι* is to take hold of, to fasten one's hand to anything, *Iliad* 2, 181' (C.J. Blomfield, *Museum Criticum* 2, 664).

ἐλπίσιν δ' ἐβόσκετο] 'but on idle fancies fed.' Similar in verbal expression, though different in general sense, is *Phoen.* 396, αἱ δ' ἐλπίδες βόσκουσι φνγάδας, ὥς λόγος.

618. The delusion of Pentheus which leads him to mistake a bull for his prisoner has some colour lent it by the fact that that was one of the forms assumed by Dionysus (100, 920, 1017). Cf. the delusion of Ajax, ἐν ἐλίκεσσι βουσι πεσὼν (*Aj.* 375).

619. περὶ βρόχους ἔβαλλε] The *tnesis* is here worth noticing, as the division of *περιέβαλλε* into two words makes it possible to use a form which would have been otherwise inadmissible, compounds of *περὶ* and *ἀμφὶ* followed by a vowel being avoided in Greek tragedy; thus *ἡμφιεσμένος*, however tempting a word in Greek verse composition, is really a Comic, not a Tragic form

(Ar. *Eccl.* 879). But for this principle, Eur. might easily have written τῷδε περιέβαλλε δεσμά. 620. *Ajax* 10, κάρα σταῶν ἰδρῶτι.

623. ὁ Βάκχος] is probably used by Dionysus with intentional ambiguity, meaning either (1) the Bacchant (as in 491) or (2) Dionysus himself, in which sense the word is used by Soph. *O. T.* 211, quoted on that line. Porson's remark, *Euripidis aetate non utebantur v. βάκχος hoc sensu* (1); *forsan βακχεύς* (*Kidd's tracts* p. 225), is refuted by the line already quoted from this play.

625. Ἀχελῷον] Here the name of the great river of Acarnania, the largest in Greece, is used of water in general. So in *And.* 167, (in Thessaly) ἐκ χρυσηλάτων τευχέων χερὶ σπείρουσαν Ἀχελῷον δρόσον. Macrobius, *Sat.* v 18 §§ 2—12, in illustration of Virg. *Georg.* i 9, *poculaque inventis Acheloia miscuit undis*, quotes a parallel from Aristoph. fragm. 130, οὐ μίξας πῶμ' Ἀχελῷῳ, and a passage from Ephorus ascribing this use to the influence of the oracle of Dodona, not far from the source of the river: σχεδὸν γὰρ ἐν ἅπασιν αὐτοῖς (sc. τοῖς χρησμοῖς) προστάττειν εἶωθεν Ἀχελῷῳ θύειν ὥστε πολλοὶ νομίζοντες οὐ τὸν ποταμὸν τὸν διὰ τῆς Ἀκαρνανίας ρέοντα ἀλλὰ τὸ σύνολον ὕδωρ Ἀχελῷον ὑπὸ τοῦ χρησμοῦ καλεῖσθαι, μιμοῦνται τὰς τοῦ θεοῦ προσηγορίας. σημεῖον δὲ ὅτι πρὸς τὸ θεῖον ἀναφέροντες οὕτω λέγειν εἰώθαμεν. μάλιστα γὰρ τὸ ὕδωρ Ἀχελῷον προσαγορεύομεν ἐν τοῖς ὄρκοις καὶ ἐν ταῖς εὐχαῖς καὶ ἐν ταῖς θυσίαις, ἅπερ πάντα περὶ τοὺς θεοὺς. *Didymus* (he continues) *grammaticorum omnium facile eruditissimus, posita causa quam superius Ephorus dixit, alteram quoque adiecit his verbis*; ἄμεινον δὲ ἐκείνο λέγειν [ὅτι] διὰ τὸ πάντων τῶν ποταμῶν πρεσβύτατον εἶναι Ἀχελῷον τιμὴν ἀπονέμοντας αὐτῷ τοὺς ἀνθρώπους πάντα ἀπλῶς τὰ νάματα τῷ ἐκείνου ὀνόματι προσαγορεύειν. ὁ γοῦν Ἀκουσίλαος διὰ τῆς πρώτης ἱστορίας δεδήλωκεν ὅτι Ἀχελῷος πάντων τῶν ποταμῶν πρεσβύτατος. ἔφη γὰρ Ὡκεανὸς δὲ γαμεῖ Τηθὺν ἑαυτοῦ ἀδελφὴν, τῶν δὲ γίνονται τρισχίλιοι ποταμοί, Ἀχελῷος δὲ αὐτῶν πρεσβύτατος καὶ τετίμηται μάλιστα. He concludes with a line from Eur. fragm. 753, (of a river far from Acarnania) δείξω μὲν Ἀργείοισιν Ἀχελῷον ῥοόν. Servius ad *Georg.* l.c. *sicut Orpheus dicit generaliter omnem aquam veteres Acheloum nominant* (where however it may be suggested that *Orpheus* is a misreading for *Ephorus*).

Something like it is to be noticed in the passages in English literature where the name of an important river is put for 'water,' as in Shakespeare, *Cor.* II 1, 53, *A cup of hot wine with nor a drop of allaying Tiber in it*, imitated by Lovelace, 'To Althea from prison,' *When flowing cups run swiftly round With no allaying Thames*.

630. **φάσμι** is an emendation for **φῶς**. In the Homeric hymn 7, 45, quoted *infra* 1019, **σήματα φαίνων** is used of the god's successive transformations into the form of a lion or a bear.

633. **συντεθράνεται**] 'lies in ruin,' shivered to pieces; a word never used elsewhere, (explained by Hesychius, **συνπέπτωκε**); —the sense however is shewn by **ἐρρηξεν**, and by the analogy of **συνθραύω**, e.g. *Orest.* 1569, **τῷδε θριγκῶ κρᾶτα συνθραύσω σέθεν**. Lycophron 664 has **θρανύσσειν**, 'to break in pieces.' The supposition that **-θρανοῦν** and **θραύειν** mean the same thing (Elmsley) is doubted by C. J. Blomfield, *Mus. Crit.* 2, 664, who says "**θρανοῦν** is to level with the ground, from **θρᾶνος** 'a footstool,' or possibly 'to beat,' cf. **θράνιον** a form or bench upon which curriers stretched their hides."—On **πικροτάτους** cf. 357 n.

635. **παρεῖται**] Cf. **σώμασιν παρειμέναι** in 683.

636. **ἐκβᾶς ἐγὼ** is a good and sufficient correction of the corrupt reading **ἐκ βάκχας ἄγων**, and it is supported by **ἐξω βεβῶς**, *infra* 646.

638. 'And methinks, at least I hear his sounding footfall in the house, He will soon come to the forefront.' For **ψοφεῖ ἄρβυλῃ**, cf. Theocr. 7, 26, **πᾶσα λίθος πταίοισα ποτ' ἄρβυλίδεσσιν αἰδεῖ**. **προνώπια**, followed shortly after by **προνώπιος**, 645, reminds one of a similar word which Eur. was (according to Aristophanes) over-fond of using, namely **ἐξώπιος** *Thesm.* 881.

641. 'Lightly can a wise man's temper keep a sober self-control.' *Hipp.* 1039, **τὴν ἐμὴν πέποιθεν εὐοργησίᾳ ψυχὴν κρατῆσειν τὸν τεκόντ' ἀτιμάσας**.

647. 'Stay! let thy rage advance with gentler step.' Lit. 'suggest to your anger a quiet step.' The repetition of **πόδα** may possibly be a carelessness due to the play not receiving the poet's final revision. **ῥσυχον βάσιν** has been proposed,

for which we may compare Aesch. *Cho.* 452, ἡσυχῶ φρενῶν βάσει.

648. For πόθεν 'how came you to...', cf. 465.

650. τοὺς λόγους γὰρ εἰσφέρεις καινοὺς ἀέ] a good instance of what has been called 'the tertiary predicate'; Donaldson *Gk. Gr.* § 489—[*Ion*, 1340, ὁ μῦθος εἰσενήνεκται νέος] Shilleto, *adv.*

652. ὠνειδίσας δὴ τοῦτο Διονύσῳ καλόν] It is clear from the *στιχομυθία* that a line has here been lost. It seems best (as suggested in passing, by Paley) to assign to Dionysus the line that has been preserved: it gives a very suitable answer to some random taunt of Pentheus at the evil effects of the juice of the grape, which had been suggested by the previous words of Dionysus, who now parries the taunt with the line that is usually wrongly assigned to Pentheus. *Iph. A.* 305, λίαν δεσπόταισι πιστὸς εἶ | καλόν γέ μοι τοῦνειδος ἔξωνείδισας, and *Med.* 514.

661—2. 'where the bright flakes of white snow never cease.' *Phoen.* 803, ὃ ζαθέων πετάλων πολυθηρότατον νάπος, Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαίων. ἀνείσαν appears to mean, 'never pass away,' i.e. there was always some unmelted snow resting on it. It has been remarked by Col. Mure, *Tour in Greece* I, 264, that 'unless the climate of Greece has greatly changed since the days of Euripides, he must be presumed to have taken a slight liberty in describing the snow as lying throughout the year on Cithaeron. In summer or even in the more advanced stage of spring, it now disappears from every part of the mountain.'

εὐαγεῖς] 'pure,' 'clear,' 'bright,' possibly the same word as that used in Parmenides ap. Clement Alex. 732, εὐαγέος ἡελίου. In *Suppl.* 652, πύργον εὐαγῇ λαβών, and Aesch. *Pers.* 466, ἔδραν εὐαγῇ στρατοῦ, the sense passes from 'clear' to 'conspicuous.' εὐαγῆς in the sense of ὅσιος is generally regarded as a separate word, connected with ἅγιος, ἄγιος, Soph. *O. T.* 921, *Ant.* 521; and a third word is sometimes recognised in the sense of 'quickly-moving'; but brightness and rapid movement are closely connected with one another, and the meaning 'bright' is applicable to two of the passages quoted under this third head

in L and S; viz. those where it is an epithet of μέλισσαι (*Anth. Pal.* IX 404, 7, Antiphilus, χαίρουτ' εὐαγέες, καὶ ἐν ἄνθεσι ποιμαίνεσθε), and of ὄφθαλμοι (Aretaeus); but not to the third, where Hippocrates uses it of ἄνθρωποι.—To improve the rhythm, λευκῆς ἀνείσαν χιόνος has been proposed, but we have several other instances in this play of the tribrach being exactly coextensive with a single word, cf. 261 n.

663. προστιθείς] sc. πρὸς τὸ ἦκειν, 'of what important tidings may you be the bearer?'

664. ποτνιαῖδας] *Or.* 317; Hesych. αἱ βάκχαι· ἀντὶ τοῦ Μαινάδες καὶ Λουσάδες. It was at Potniae in Boeotia that the mares of Glaucus were seized with madness and tore their master in pieces; the epithet is thus specially appropriate in its application in the present passage to the wild revellers of the same district.

'Who from this land, With frenzy stung, shot forth with gleaming limb.' The bare white feet of the Bacchanals would be displayed to view, as they ran wildly to the hills. *Cycl.* 73, (Ἀφροδίταν) θηρεύων, πετόμαν βάκχαις σὺν λευκόποσιν, and *infra* 863. For κῶλον ἐξηκόντισαν cf. *Iph. T.* 1369, κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαν ἅμα ἐς πλευρὰ καὶ πρὸς ἡπαρ ἠκοντίζετο (of a violent kick).

667 is rendered by Attius IX (2), *neque sat fingi neque dici potest | pro magnitate*; unless perhaps this comes from his translation of 273, οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος καθ' Ἑλλάδ' ἔσται.

669 φράσω...στειλώμεθα] For the combination of singular and plural, cf. *Iph. T.* 348—9, ἡγριώμεθα δοκοῦσα, *Ion* 108, 251, 321, 391, 548, 596—7, 1250, Kühner § 430 i. d; Cic. *pro imp. Cn. Pomp.* § 47 (these references are due to Prof. J. E. B. Mayor). For the met. from striking sail, cf. *Or.* 607 and Dem. *F. L.* § 237.

671. [*Qu.* Plat. *Prot.* 338 A, τὸ κατὰ βραχὺ λίαν] Shilleto *adv.*

673. For τοῖς γὰρ δίκαιοις οὐχὶ θυμοῦσθαι χρεών (rejected by Nauck) cf. fragm. 289, τοῖς πράγμασιν γὰρ οὐχὶ θυμοῦσθαι χρεών.

677—774. Here follows a brilliant description of the revels of the Bacchanals, one of the finest passages in Greek Tragedy.

678. ὑπέξηκριζον] The general structure of the context is somewhat in favour of taking this as first person singular, which would thus correspond to ὀρῶ in l. 680; while the use of

ἐξακρίβειν in *Or.* 275, ἐξακρίβετ' αἰθέρα πτεροῖς, and ἀκρίβων in fragm. 574, = ἄκροισ ποσὶν ἐπιπορευόμενος (Hesychius), is somewhat in favour of making it intransitive. The ordinary way of taking the passage, while regarding the verb as intransitive, makes it a *third* person plural with βοσκήματα for the nom. 'The herds of pasturing kine had just begun to scale Cithaeron's steep, what time the sun shoots forth his rising rays to warm the earth, when, &c.' It was just as the herdsman and his chargè were passing along one of the ridges dividing the upland dells of Cithaeron from one another, that he caught sight of the Bacchanals in the dell beneath. The pl. instead of sing. after βοσκήματα is defensible by the rule of usage stated by Porson, 'veteres Attici hanc licentiam...nunquam usurpabant, nisi ubi de animantibus ageretur' (*Hec.* 1141, cf. Jebb's note on *Soph. El.* 438). But μόσχων seems too far removed from βοσκήματα to be taken as gen. dependent upon it, and we either expect some gen. after λέπας, or after ὑπὸ in ὑπεξήκριζον; hence Paley suggests that the meaning may possibly be the "herds of cows were making their way uphill away from their calves"; thus μόσχοις in v. 736 will refer to the calves that had been left in the pastures." I doubt, however, whether this distinction can be drawn, as Eur. there mentions the πόρις, the δάμαλαι and the ταῦροι in the same context as the μόσχοι, which seems to shew that the calves had *not* been left alone in the lowland pastures. Hence I conclude that the calves were not separated from the rest of the cattle, and that therefore μόσχων cannot be a gen. after ὑπεξήκριζον; I also conclude that the herds which the herdsman was driving to the upland pastures did not consist of calves alone, and that therefore the words ἀγελαία βοσκήματα are a sufficient description of the herded cattle, and that μόσχων is unnecessary, besides being (as already remarked) too far removed from the word usually supposed to govern it.

I accordingly propose instead of μόσχων to read βόσκων which at once removes all difficulty. In cursive MSS the difference between μ and β is often extremely slight, as has been already noticed in the case of μέλος and βέλος in l. 25. The Tragedians, it is true, seem fonder of the metaphorical than the

literal sense of βόσκειν (as in l. 617, ἐλπίσιν δ' ἐβόσκετο); but the use of the active voice in its literal sense is fully established by such passages as *Il.* 15, 548, εἰλίποδας βοῦς βόσκει ἐν Περκώτῃ, and the cognate acc. proposed is exactly parallel to that in *Cycl.* 27, ποίμνας...ποιμαίνομεν. Musgrave must have been feeling his way towards some such emendation as that which I now venture to propose, when he suggested ἀγελαῖ ἄγων βοσκήματα, observing: *boum in collem ascensio praeter necessitatem et descriptionis ornandae causa commemoratur; quod...in poeta dramatico parum venustum est.* The structure of the passage as now restored (ἀγελαῖα μὲν βοσκήματα βόσκων ἄρτι...ὑπεξήκριζον ...ὄρω δέ) exactly corresponds with that of the beginning of Pentheus' speech, ἔκδημος ὦν μὲν τῇσδ' ἐτύγχανον χθονός, κλύω δέ κ.τ.λ. (215).—Hesychius has ὑπεξήκριζον ὕβριζον [?].*

679. Naevius *Lycurgus* XXII (11) iam solis aestu candor cum liquesceret.

680. Theocr. XXVI, quoted on l. 29, and Prop. IV 17, 24, *Pentheos in triplices funera grata greges.*

683. σώμασιν παρειμέναι] 'They all lay slumbering with languid limbs,' lit. tired in their bodies; for the dat. where the acc. is more common, cf. Soph. *O. T.* 25, φθίνουσα μὲν κάλυξιν ἐγκάρποις χθονός, Xen. *Mem.* II 1, 31, τοῖς σώμασιν ἀδύνατοι, ταῖς ψυχαῖς ἀνόητοι compared with IV 1, 2, τῶν τὰ σώματα,...τῶν τὰς ψυχὰς εὖ πεφυκότων.

684. The constr. is νῶτ' ἐρείσασαι πρὸς ἐλάτης φόβην, i.e. either reclining on the piled-up branches of the fir, or more probably leaning against the lower boughs that sweep the ground in the way that is common with trees of this kind. Theocr. 3, 38, ἀσεῦμαι ποτὶ τὰν πίτυν ὥδ' ὑποκλινθείς. The fir and the oak are mentioned with perfect accuracy of local colouring, as the characteristic trees of Cithaeron, cf. 110.

687. An instance of σύλληψις, the common term ὠνωμένας being combined in a literal sense with κρατῆρι, and in a metaphorical sense with λωτοῦ ψόφῳ. *Heracl.* 311, δώματ' οἰκήσητε καὶ τιμὰς πατρός (see Cope on *Rhet.* A 4 § 6). The 'intoxicating' effect here ascribed to the flute is illustrated by Aristot. *Pol.* VIII 6, 9, οὐκ ἔστιν ὁ αὐλὸς ἡθικὸν ἀλλὰ μᾶλλον ὀργιαστικόν, and Soph.

* 1880. Possibly μοχθῶν is better than βόσκων [1885].

Trach. 217, αἰρόμ' οὐδ' ἀπόσομαι τὸν αὐλὸν, ὃ τύραννε τὰς ἐμὰς φρενός. ἰδοῦ ἰδοῦ μ' ἀναταράσσει, εὐοί, ὁ κισσὸς ἄρτι βακχίαν ὑποστρέφων ἄμιλλαν.

688. 'Alone amid the woods, in quest of Cyprus.' ἡρημωμένας has been unnecessarily altered into ἡνεμωμένας, one of the MSS having ἡρεμωμένας, by a slip of the pen easily made, while the other has ἡρημωμένας, which is clearly confirmed by 222, ἄλλην ἄλλοσ' εἰς ἐρημίαν πτώσουσαν.

692. θαλερόν ὕπνον] 'refreshing sleep' (Elmsley), 'balmy sleep,' 'somnus, qui est in ipso flore, i. e. altus sopor' (Hermann). The idea of fresh and flourishing growth that underlies the word (cf. θάλλω), and the use of the word in the present passage, may be illustrated by the Latin *alma quies*.

693. 'a sight of wondrous grace,' lit. a wonder to look upon by reason of their modest mien.

695. 'Tied up their fawnskins, where the fastening bands

Had been unloosed, and girt the spangled fells With zones of serpents that e'en licked their cheeks.' ὄσαισι is best taken not after νεβρίδας, but as the relative to the subject of ἀνεστέιλαντο, lit. 'all those for whom,' 'in whose case,' so *infra* 761. The following are the corresponding lines in the *Bacchae* of Attius IV (12), *Tunc silvestrum exuvias laevo pictas lateri accommodant* and XV (10), *deinde ab iugulo pectus glauco fampino obnexae tegunt*. The fawnskin would be fastened above the shoulder on one side, passing across the chest and falling below the waist on the other side; it would thus have to be fastened both at the shoulder and near the waist, the former is expressed by ἀνεστέιλαντο, the latter by κατεζώσαντο. The serpents are represented as harmlessly coiling about the upper part of the Maenad's body from the waist upwards and even licking the women's cheeks, cf. 767—8. Nonnus 14, 233 (of Dionysus himself) καρήνου ἄπλοκον ἐσθήκωσε δρακοντείφ τρίχα δεσμῷ, 216 (of the Nymphs), ἐμιτρώθησαν ἐχιδναίοισι κορύμβοις, 340 (a Bassaris) ἐχιδναίφ κεφαλὴν ἐζώσατο δεσμῷ, 356, ὠμοβόρων ἔξευξεν ἐπ' αὐχένι δεσμὰ δρακόντων, and 44, 410, κεφαλὴν κυκλώσατο Κάδμου πρὸς ὄφιν καὶ γλώσσα περίξ λίχμαζεν ὑπὲρ. Cf. Naevius *Lycurgus* II (17), *alte jumbatos angues in sese gerunt*.

699—701. Nonnus 14, 361, ἄλλη σκύμονον ἔχουσα δασυστέρνοιο
 λεαίνης ἀνδρομέφ' γλαγόνετι νόθῳ πιστώσατο μαζῶ, 45, 304, πολλαὶ
 δ' ἀρτιτόκοιο μετοχλισθέντα τεκούσης τέκνα δασυστέρνοιο τιθηνήσαντο
 λεαίνης. Fragm. XVI (20) of the *Bacchae* of Attius, *indecorabi-*
liter alienos alunt, is possibly a rendering of the present passage.

703. On the ivy crown, see 81 n; on the oak, 110 n; and on
 the *smilax*, 108 n.

706—710. 'Another shot her ferule to the ground And
 the god shot up for her a fount of wine.' For the passages in
 Plato and Horace, referring to these miraculous streams, see
 note on 142, and cf. Nonnus 45, 306, ἄλλη δίφῳ οὐδας ἐπέκτυπεν
 ὀξεί θύρσῳ ἄκρον ὄρος πλήξασα νεοσχιδές· αὐτοτελὴ δὲ οἶνον ἐρενγο-
 μένη κραναὴ πορφύρετο πέτρῃ (cf. 48, 575—7), λειβομένου δὲ
 γάλακτος ἀρασσομένης ἀπὸ πέτρης πίδακες αὐτοχύτοις ἐλευκαί-
 νοντο ῥέεθροις, Diodorus Sic. III 66 (in Teos), τεταγμένοις χρόνοις
 ἐν τῇ πόλει πηγὴν αὐτομάτως ἐκ τῆς γῆς οἶνου ῥεῖν εὐωδία διαφέροντος,
 Pausan. VI 26 § 2 (in Andros), παρὰ ἔτος ῥεῖν οἶνον αὐτόματον ἐκ
 τοῦ ἱεροῦ (Pliny *N. H.* II § 231, XXXI § 16), also Philostratus
 quoted on l. 3 and 1136.

704—5. Pausanias IV 36 § 7 (of a fountain between Pylos
 and Cyparissiae in Messenia), ῥυῆναι δὲ Διονύσῳ τὸ ὕδωρ λέγουσι
 θύρσῳ πλήξαντι ἐς τὴν γῆν, καὶ ἐπὶ τούτῳ Διονυσιάδα ὀνομάζουσι τὴν
 πηγὴν.

710. γάλακτος ἐσμὸς, 'rich store of milk.' Philostratus, *vit.*
Sophist. I 19 (quoted by Porson), τὰς δ' ἐννοίας ἰδίας τε καὶ παρα-
 δόξους ἐκδίδωσιν ὥσπερ οἱ βακχεῖοι θύρσοι τὸ μέλι καὶ τοὺς ἐσμὸς
 τοῦ γάλακτος. A metaphor from the hive, like our colloquial use
 of the word 'swarms.' In late Greek this metaphor became com-
 mon, e.g. Lucian *Lexiphanes* § 17, κατακλείσας εἶχες τοσοῦτον
 ἐσμὸν (sic)...ὀνομάτων. Dobree quotes σμήνος σοφίας (Plato *Crat.*
 401 E), ἐσμὸς λόγων (*Rep.* 450 A—B), and πάντα ἐσμὸν ἡδονῆς ἐξηρ-
 τημένον ἀγειν (Basil, *de leg. Gr. libr.* p. 92, 2, where Grotius
 renders the word *apparatum*).

711. Aelian *de nat. animal.* V 42, ἐν Μηδίᾳ δὲ ἀποστάζειν τῶν
 δένδρων ἀκούω μέλι, ὡς ὁ Εὐριπίδης ταῖς Βάκχαις ἐν τῷ Κιθαιρώνι
 φησὶν ἐκ τῶν κλάδων γλυκείας σταγόνας ἀπορρεῖν, and Virg. *Ecl.* 4, 30.

717. 'Then one, oft truant in town, and skilled in speech.'

This description of the herdsman, whose short speech is on the point of being quoted, is thrown in to lead up to the rhetorical flourish with which he addresses his brother-herdsmen in the words: 'O ye who dwell On the dread mountain-terraces'; it also accounts for his taking a prominent part in the debate of the rustics. In the debate described in the *Orestes*, after an account of the speech delivered by an ἀνὴρ ἀθυρόγλωσσος, the rustic orator who follows next is described in the words, ὀλιγάκις ἄστν κάγορᾶς χραίνων κύκλον (219).

721. χάριν...θῶμεν] Either δῶμεν or θῶμεθ' (as Elmsley remarks) would be a more usual expression, but as διδόναι χάριν is 'to grant a favour,' and θέσθαι χάριν 'to do a kindness,' the latter is more suitable in the present passage (*Museum Criticum* 2, 665). Cf. *Hec.* 1211, χάριν θέσθαι, *El.* 61, χάριτα τιθεμένη πόσει.

723. αὐτοὺς for ἡμᾶς αὐτούς. 'Hoc pronomen omnium personarum commune est' (Porson on *Or.* 626); for examples in Aesch. and Soph. see Jebb's note on Soph. *El.* 285, or Kühner *Gk. Gr.* § 455, 7 b, where Thuc. I 82, τὰ αὐτῶν ἅμα ἐκποριζόμεθα, and other instances are quoted.

723. τὴν τεταγμένην ὥραν] 'at the set time,' Aesch. *Eum.* 109, ἔθνον ὥραν οὐδένοσ κοινὴν θεῶν. In the sense of *hour* the word is not used till the time of the Alexandrian astronomer, Hipparchus, B.C. 140. 725. ἀθρόω στόματι, 'in pealing chorus.'

726. (Longinus) περὶ ὕψους 15 § 6 (speaking of φαντασία), παρὰ μὲν Αἰσχύλῳ παραδόξως τὰ τοῦ Λυκούργου βασιλεια κατὰ τὴν ἐπιφάνειαν τοῦ Διονύσου θεοφορεῖται, ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη, ὃ δὲ Εὐριπίδης τὸ αὐτὸ τοῦθ' ἑτέρως ἐφηδύνας ἐξεφώνησε, πᾶν δὲ συνεβάκχευ' ὄρος.

730. ἐκρύπτομεν] The correction ἐκρυπτόμεν (suggested by Barnes, approved by Musgrave and accepted by Brunck) is unnecessary; the plural obviously refers to the whole body of herdsmen (722), and there is no difficulty in the use of the singular δέμας (cf. 744, ἐσφάλλοντο...δέμας).—731. For δρομάδες, a tribrach coextensive with a single word, cf. 18, μυγίσιν.

736. χαιρὸς ἀσιδήρου μέτα] So Naevius *Lycurgus* XIX (16)

sine ferro pecua ut manibus ad mortem meant (J. Wordsworth's *Specimens of Early Latin* p. 578).

737. εὐθηλον πόριν] 'a cow with swelling udder.' The same adj. is found in a play of the same date, *Iph. A.* 580, εὐθηλοι δὲ τρέφοντο βόες. 738. τὴν μὲν appears to refer to Agave in particular, hence the dual χερσίν, which would probably have been plural had τὴν μὲν been only general in its meaning. ἐν χερσὶν δίκᾱ is the reading of the MSS, for which it has been proposed to read δίκᾱ or δίχα. In the latter case we may render: 'Herself you might have seen with her twain hands Hold a deep-uddered heifer's legs asunder, Bellowing the while.'

ἔχειν δίχα is apparently to be understood *divisam tenere*, *διειλημμένην*, not 'torn asunder,' διασπαρακτὸν (1220). The latter sense seems more than can fairly be got out of the words and is less easy to reconcile with *μικρωμένην*, as we cannot suppose that the bellowing cow would continue to expostulate when her limbs were already 'rent asunder.' Yet something very like this meaning is intended in the following passage of Arnobius, v, 19 pr., *Bacchanalia etiam praetermittamus immania, quibus nomen Omophagiis Graecum est, in quibus furore mentito, et sequestrata pectoris sanitate, circumplicatis vos anguibus, atque ut vos plenos Dei numine ac maiestate doceatis, caprurum reclamantium viscera, cruentatis oribus dissipatis.*

739. For the general description, cf. Catullus 64, 257, *pars e divulso iactabant membra iuvenco*. Lucian III 77 *Dionysus* § 2, τὰς δ' οὖν ποιμνας διηρπάσθαι ἥδη ὑπὸ τῶν γυναικῶν καὶ διεσπᾶσθαι ἔτι ζῶντα τὰ θρέμματα ὠμοφάγους γάρ τινες αὐτὰς εἶναι. *Anth.* Pal. VI, 74, βασσαρίς Εὐρυνόμη σκοπελοδρόμος, ἥ ποτε ταύρων πολλὰ τανυκράϊων στέρνα χαραξαμένη, | ἥ μέγα καγχάζουσα λεοντοφόνους ἐπὶ νίκαις παίγνιον ἀτλήτου θηρὸς ἔχουσα κάρη, IX 774 (on the Maenad of Scopas) ἡ βάκχα Παρία μὲν ἐνεψύχωσε δ' ὁ γλύπτας τὸν λίθον· ἀνθρώσκει δ' ὡς βρομιαζόμενα. | ὦ Σκόπα, ἡ θεοποιὶς [ἄπιστον] ἐμήσατο τέχνα θαῦμα, χιμαιροφόνον Θυιάδα μαινομένην. Callistratus *Stat.* 2, p. 892=147 (on the same statue), ἀλλὰ τι σφάγιον ἔφερεν ὡς εὐάζουσα, πικροτέρας μανίας σύμβολον—τὸ δὲ ἦν χιμαίρας τι πλάσμα. Nonnus 14, 377—80, and 43, 40—51 the conclusion of which is taken from 740, δέχηλον

ἔμβασιν κ.τ.λ., πολυστροφάλλεγγι δὲ ῥιπῇ ὄρθιον ἐσφαίρωσεν ἐς ἡέρα δίξυγα χηλὴν. For representations in works of ancient art, see description on p. cxlviii of the woodcut on p. 86.

743. 'the wanton bulls That erstwhile glanced along their maddened horns, Fell tumbling, with their bodies dragged to earth By the multitudinous hands of the young women.' Cf. the passage in *Hel.* 1558, κυρτῶν τε νῶτα κείς κέρας παρεμβλέπων. εἰς κέρας θυμοῦσθαι, imitated by Virgil *G.* 3, 232 and *Aen.* 12, 104, *irasci in cornua*; cf. Aelian *hist. anim.* 2, 20 and 4, 28, ὑβρίζειν εἰς κέρας. Donaldson, who refers to the above passages (*New Crat.* §. 170), thinks the preposition in all such instances may be explained from the idea of 'looking towards'; which undoubtedly suits the passage in the *Helen*. Here, however, it may possibly imply the gathering and concentrating of the rage 'into' the horn.

746. 'And the flesh that clothed their limbs was stripped asunder Ere thou could'st drop the lids on thy royal eyes.'

σαρκὸς is explanatory of ἐνδυτά, like ἐνδυτά νεβρίδων (111). This seems to be better than understanding it 'the skin that clothed their flesh.' ἐνδυτά in either case is literally acc., as δέμας in 744.

θάσσον...ἢ σὺν ξυνάψαις (without ἀν) is supported by *Hipp.* 1186, καὶ θάσσον ἢ λέγοι τις* (Elmsley). Cf. Aristot. *hist. anim.* IX 12, μένει χρόνον οὐκ ἐλάττωνα ἢ ὅσον πλεόνρον διέλθαι τις. One of the MSS however has σὲ ξυνάψαι (accepted by Matthiae and Madvig), as in 1286, πρόσθεν ἢ σὲ γνωρίσαι: and this I prefer.

748. ὥστ' ὄρνιθες ἀρθείσσαι.] The Maenads are compared to birds, because in their hovering flight they scarcely seem to touch the ground; like Virgil's Camilla, *illa vel intactae segetis per summa volaret gramina* (*Aen.* 7, 808).

749. The fertile plains, stretching along the streams of Asopus, north of the range of Cithaeron, are elsewhere spoken of as πυροφόρα... Δόνων πεδία, *Phoen.* 643. Hysiae and Erythrae, here described as 'nestling' neath Cithaeron's crag, are mentioned by Herodotus in connexion with the movements of the allied Greeks against the Persians under Mardonius immediately before the battle of Plataea: IX 15, παρήκε δὲ αὐτοῦ

* Wecklein conjectures ἢ λόγουσιν, comparing *Iph. T.* 837.

(sc. Μαρδονίου) τὸ στρατόπεδον ἀρξάμενον ἀπὸ Ἑρυθρέων παρὰ Ἰστιάς κατέειπε δὲ ἐς τὴν Πλαταιίδα γῆν, παρὰ τὸν Ἀσωπὸν ποταμὸν τεταγμένοι, *ib.* 19, ὡς δὲ ἄρα ἀπίκοντο (sc. the allied Greeks) τῆς Βοιωτίας ἐς Ἑρυθράς, ξμαθὸν τε δὴ τοὺς βαρβάρους ἐπὶ τῇ Ἀσώπῳ στρατοπεδευομένους, φρασθέντες δὲ τοῦτο ἀντετάσσοντο ἐπὶ τῆς ὑπωρείης τοῦ Κιθαιρώνος. Erythrae was noted for its bread, Archestratus ap. Athen. III 77, ἐν δὲ φερεσταφύλοις Ἑρυθραῖς ἐκ κλιβάνου ἐλθὼν, | λευκός, ἀβραῖς θάλλων ὥραις τέρψει παρὰ δειπνον. νέρθεν, here adv., 'below,' i.e. in the vale (L and S).

752. The emendation ὡς δὲ πολεμίοις (Kirchhoff), would place Ἰστιάς τ' Ἑρυθράς θ' in apposition to πεδίῳ ὑποτάσεις. The text, as it stands, involves making them acc. after ἐπεισπεσοῦσαι, and coupling διέφερον to χωροῦσι by means of the first τε after Ἰστιάς.

754. ἥρπαζον ἐκ δόμων τέκνα, κ.τ.λ.] Imitated and expanded by Nonnus 45, 294, ἄλλη δὲ τριέτηρον ἀφαρπάξασα τοκῆος ἄτρομον ἄστυφέλικτον ἀδέσμιον ὑψόθεν ὤμων ἴστατο κουφίζουσα μεμηλότα παῖδα θυέλλαις, ἐξόμενον γελόωντα καὶ οὐ πίπτοντα κονίῃ. This parallel shews that Nonnus read τέκνα and disposes of the emendation τύχα proposed by Madvig.

ὅποσα may be intended to *include* the τέκνα, but cannot apply exclusively to them (as Nonnus appears to have thought); as we find in partial apposition to it the words, οὐ χαλκὸς οὐ σίδηρος. It is not improbable that something may be lost before the latter words (Tyrrell), or more probably before ὅποσα (Hartung).

755. οὐ δεσμῶν ὕπο] These words close the Laurentian MS at Florence and the copies in the library at Paris. For the rest of the play we have to depend on one MS only (the Palatine MS in the Vatican).

757. ἐπὶ δὲ βοστρύχοις πῦρ ἔφερον] Virgil *Aen.* 2, 686, *ecce levius summo de vertice visus Iuli fundere lumen apex, tractuque innoxia molli lambere flamma comas et circum tempora pasci.*

760. *Iph. T.* 320, οὐδ' ἂν τὸ δεινὸν παρακέλευσ' ἠκούσαμεν.

761—4. Nonnus 14, 394 (of the battle of Dionysus against the Indians), βάκχῃ δ' ἀμφαλάλαξε, καὶ ἀμπελόεσσαν ἀκωκὴν βασσαρὶς ἠκόντιζε, μελαρρίνου δὲ γενέθλης ἄρσενα πολλὰ κάρηνα δαΐζετο

θήλει θύρσῳ...πολυσταφύλῳ δὲ πετήλῳ κέντορα κισσὸν ἔπεμπε
ἀλοιγῆρα σιδήρου.

767. νῖψαντο δ' αἶμα] This is the first instance, in the present play, of the omission of the syllabic augment. With the exception of a very few passages which are probably corrupt (Aesch. *P. V.* 305, *Cho.* 917, *Soph. Phil.* 371, *Eur. Hec.* 580, *Alc.* 839), all the instances of this omission are to be found in *Messengers' speeches* (ἀγγέλων ῥήσεις): (1) once in the middle of the iambic line, but at the beginning of a sentence, viz. *infra* 1134, ἡ δ' ἔχνος αὐταῖς ἀρβύλαις γυμνοῦντο δέ: (2) oftener at the beginning of the line, as here and *infra* 1066, κυκλοῦτο, 1084, σίγησε, similarly in Aesch. *P. V.* 368, τροποῦντο, 408, παίοντ', 450, κυκλοῦντο, 498, πίπτον, *Soph. O. T.* 1249, γοᾶτο, *O. C.* 1606, κτύπησε, 1624, θώξεν, *Trach.* 915, φρούρουν: also (3), in the following instances, where however the previous line ends with a long vowel or a diphthong, and thus allows of the possibility of explaining the omission of the augment by *aphaeresis*, *Soph. O. C.* 1607, ῥίγησαν, *El.* 715, φορεῖθ', 716, φείδοντο *Trach.* 904, βρυχάτο and *Eur. Hec.* 1153, θάκουν. (Kühner, *Gk. Gr.* I p. 503). It has been suggested that this omission may be due to the Epic colouring of the messengers' narratives, but if so, we should expect examples of the omission of the temporal augment as well. The subject is discussed at length in Hermann's preface to the *Bacchae*, where he endeavours to reduce it to a question of rhythm and emphasis, and comes to the following conclusions: (1) *verbum fortius, in quo augmenti accessio anapaestum facit, in principio versus positum, addi augmentum postulat: ἐγένοντο* Δῆδ'α Θεσιάδι τρεῖς παρθένοι (*Iph. A. init.*). (2) *verbum fortius, in quo augmenti accessio non facit anapaestum, in principio versus positum, carere potest augmento: σίγησε δ' αἰθ'ρ' κτύπησε μὲν* Ζεὺς χθόνιος· παίοντ', ἔθρανον· πίπτον δ' ἐπ' ἀλλήλοισιν. (3) *eiusdemmodi verbum, si incipit sententiam videtur etiam in medio versu carere augmento posse: quale foret illud, ea, qua supra dictum est condicione: γυμνοῦντο δὲ πλευραὶ σπαραγμοῖς.* (4) *verbum minus forte, sive facit augmenti accessio anapaestum, sive non facit, in principio versus positum, si ultra primum pedem porrigitur, caret augmento: γοᾶτο θώξεν.* (5) *eiusdem-*

modi verbum si non ultra primum pedem porrigitur, ut detracto augmento parum numerosum, aut vitatur, ut κάves (ἐκaves Choeph. 930), aut cum alia forma commutatur, ut κάλει cum καλεί. But in rule (1) we can hardly admit that ἐγένοντο is a verbum fortius unless we understand by that term an ordinary verb in an accidentally prominent position with no true emphasis of sense; and the chief value of the rest of these rules is that they bring out clearly the fact, that all the instances of omission are at the beginning of the sentence and almost all at the beginning of the line as well.—In the present passage Hermann unnecessarily alters the text into νίψαι τόδ' αἶμα, objecting that νίψαντο ought to have been νίπτοντο, and also remarking: 'si finem factum dicere voluisset poeta, πάλιν ἐχώρησαν scripsisset.' But we may reply, that the imperfect ἐχώρου well describes the slow and gradual retreat of the Bacchanals to the spot from which they suddenly started forth (ἐκίνησαν πόδα), that νίψαντο expresses the momentary plunge into the fountain which washed off nearly all the blood, while the subsequent imperfect ἐξεφαίδρυνον indicates the continued process by which slowly 'from their cheeks snakes licked the gore-drop clean from off the skin.'

775. τοὺς λόγους ἐλευθέρους] 'I fear to utter forth the words of freedom'; lit. words that are free, the position of the article shewing that a predicative sense must be given to the adjective; cf. Donaldson *Gk. Gr.* § 489 and *supra* l. 650.

778. ὥστε πῦρ ὑφάπτεται] (1) 'To set on fire' in *Or.* 621, ὑφήψε δῶμ' ἀνηφαίστω πυρί (and *ib.* 1618) and *Tro.* 1274, πόλις ὑφάπτεται πυρί: (2) 'to kindle a fire' (as here) in *Ar. Thesm.* 730. This reading is restored from the author of the *Christus patiens*, and makes better sense than the manuscript reading, ἐφάπτεται, which would naturally mean either 'is impending' or 'is reaching us.' The latter sense is however not impossible in the present passage.

779. ἐς Ἑλληνας] 'a great disgrace to us in the eyes of Greece. [*aliter scribendum foret Ἑλλησι. eadem ratione Plato Gorg.* 526 B, ἐλλόγιμος εἰς τοὺς ἄλλους Ἑλληνας, *Sympos.* 179 B ubi vid. Stallbaum. *Thucyd.* VI 31, ἐς τοὺς ἄλλους Ἑλληνας ἐπί-

δειξιν, VII 56, καλὸν σφίσιν ἐς τοὺς Ἑλληνας τὸ ἀγώνισμα φανείσθαι] Shilleto, *adv.*

780. The Electran gates were south of the city, and therefore on the way to Cithaeron. It was by this approach that in the time of Pausanias, as at the present day, the traveller from Plataea entered Thebes, Pausan. IX 8 § 7; so Sir Thomas Wyse, *Impressions of Greece*, p. 295, describes a drive from Athens through 'Cithaeron's woody folds,' down into the Plataean plain, and so 'by the Electra gate into Thebes.'

782. ἀπαντᾶν] i.e. 'to muster.' The verb, though reserved for the second clause, has to be taken with the former clause as well.*

785. οὐ γὰρ ἀλλ'] 'Nay but this is past endurance!' See Shilleto on Dem. *Fals. Leg. App. C ad finem*, Ar. *Ran.* 58, 192, 498.

786. πεισόμεσθ'...πάσχομεν...πέθει] The last verb, though different in sense, seems to have been suggested by the sound of the first. [πέθει post πεισόμεσθ'. Dem. *de F. Leg.* p. 368 § 98, Arist. *Eth. Nic.* III 7 = 5 § 7, Xen. *Anab.* I 3 § 6] Shilleto, *adv.*

791. 'Bromius will not brook thee Driving his Maenads from the hills of revel.' Cf. *And.* 711, οὐκ ἀνέξεται τίκοντας ἄλλους. For εὐίων ὄρων, cf. mount *Eṽas* in Messene, Pausan. IV 31 § 4. τελετὰς εὐίους has occurred in 238.

792. 'Don't lecture me! thou hast escaped from bonds, So be content!—else I must once more doom thee.' On οὐ μὴ, see note on 343. σώσει τόδ'] Soph. *El.* 1257, μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα. ξύμφημι καὶ γὰρ τοιγαροῦν σώζου τόδε.

794. 'I would slay him victims, rather than in rage Kick 'gainst the goad, a man at war with god.' Pind. *Pyth.* II 173, ποτὶ κέντρα λακτίζεμεν ὀλισθηρὸς...οἶμος, Aesch. *P. V.* 323, πρὸς κέντρα κῶλον ἐκτενεῖς, *Ag.* 1633, Eur. fragm. 607, πρὸς κέντρα μὴ λάκτιζε τοῖς κρατοῦσί σου, Ter. *Phorm.* I 2, 27, *nam quae inscitia est aduersum stimulum calces*, Plaut. *Truc.* IV 2, 59; and Acts of the Apostles, xxvi 14.—For the general sense, cf. Naevius *Lycurgus* XIII (18), *cave sis tuam contendas iram contra cum ira Liberi*.

798. ἀσπίδας θύρσοισι βακχῶν ἐκτρέπειν] Explained in L and S, 'to turn shields and flee before the thyrsus.' We may

* On I. 783, see *Supplementary Notes*.

accordingly render, 'twere shame to turn away Shields wrought of bronze, before the revellers' wands.' It has been suggested, however, that 'the sense of the passage is, *it is disgraceful that they with the thyrsi of Bacchanals should beat down and turn away your brazen shields*' (C. J. Blomfield, *Mus. Crit.* 2, 666). The easiest way of clearing up the passage is to alter βακχῶν into βάκχας, which would thus become the acc. before ἐκτρέπειν.

800. 'An awkward stranger this, we are hampered with.' Donaldson, *Gk. Gr.* § 491.

802. ὦ τᾶν] Soph. *O. T.* 1145, *Phil.* 1387, Eur. *Cycl.* 536, and frequently in Aristophanes and Plato. ὦ τᾶν πρόσρημα τιμητικῆς λέξεως λέγεται δὲ καὶ ἐπ' εἰρωνείᾳ πολλάκις (Hesychius). It is supposed to stand for ἐτᾶν=ἐταεν, voc. of ἐτάεις (ἐτήεις), connected with ἔτης, a 'relative,' or 'friend.'*

814. Dionysus, by asking Pentheus why he is so eager to see the Bacchanals grouped upon the mountain-side, arouses misgivings on the part of the king, who replies; 'With sorrow would I see them drunk with wine.' Dionysus enquires once more; 'Yet, would'st thou see with joy what thou must rue?' Here the words ἃ σοι πικρά (like much besides in this dialogue) are intentionally ambiguous; to Pentheus, they are only an echo of his own word λυπρῶς; to the audience, they point to the bitter end of the king's espial.

819. ἄγωμεν like φέρωμεν (949). [ἄγωμεν...ἄγ' (820), *sing. et plur.* 512, 514; 616, 617; *Hel.* 990, 1010] Shilleto *adv.*

820. The manuscript reading is τοῦ χρόνου δέ σ' οὐ φθονῶ, in which case σ' would have to stand for σοι, which cannot be thus elided. Hence the emendations, (1) τοῦ χρόνου δέ σοι (Nauck) i. e. 'I grudge delay,'—'we must lose no time about it'; (2) τοῦ χρόνου δ' οὐ σοι (Dobree) i. e. 'Lead me there with all speed, *but* I do not grudge you the time,'—'you are welcome to take your own time, eager though I am to go'; (3) τοῦ χρόνου γὰρ οὐ φθονῶ or δ' οὐδεὶς φθόνος (Kirchhoff). Cf. with (2) and (3), *Hec.* 238, ἔξεστ', ἐρώτα τοῦ χρόνου γὰρ οὐ φθονῶ.

821. βυσσίνους πέπλους] 'Array thee, then, in robes of finest lawn.' Theocr. II 73, ὠμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα. These robes were not of 'cotton' (as sometimes supposed), but

* See *Supplementary Notes*.

of 'fine linen.' *Byssus* or 'fine flax' did not grow in Greece (except in Elis, Pausan. v 5 § 2); it was imported through the Phoenicians 'from the Hebrews' (one of whose names for it was *bûtz*), and from Egypt. Herodotus, II 86, says the Egyptian mummies were wrapped round with *σινδόνης βυσσίνης τελαμῶσι*, which are now ascertained to be bandages of fine linen, not of cotton. For the latter (Pliny's *gossíppion*), the Greek writers have no special word. In Hdt. III 47, linen and cotton are mentioned side by side, *θώρηκα λίνεον κεκοσμημένον χρυσῷ καὶ ἐρίοισι ἀπὸ ξύλου*.

822. Nonnus 46, 82, *φάρεα καλλείψας βασιλῆϊα τέτλαθι, Πενθεῦ, θήλεα πέπλα φέρειν, καὶ γίνεο θῆλυς (v.l. θυιάς) Ἀγαυή. τελῶ; future*. A metaphor from the *census*, as in *O. T.* 222, *εἰς ἀστοὺς τελῶ; cf. εἰς ἱππῆς τελεῖν*.

828. *θῆλυν*.] In poetry, *θῆλυς* is not unfrequently of common gender, *Med.* 1084 *γενεὰν θῆλυν*, *Iliad* 19, 97, *Ἦρα θῆλυς ἐοῦσα*.

833. *πέπλοι ποδήρεις*] Aesch. fr. 64 b, *Edoni*, *ἵσσις χιτῶνας βασσάρας τε Λυδίας ἔχει ποδήρεις*, Nonnus 46, 115 (of Pentheus) *χειρὶ δὲ θύρσον ἄειρε· μετερχομένοιο δὲ βάκχας ποικίλος ἰχνευτήρι χίτων ἐπεσύρετο ταρσῷ*.

μίτρα.] Hence Dionysus himself is called *θηλυμίτρης* in Lucian III p. 77, *Dion.* § 3, and *χρυσομίτρης* in Soph. *O. T.* 209. The word has a variety of meanings; here it appears to be either (1) a band or snood, carried through the hair and across the forehead, like that with which Dionysus himself is often represented in works of ancient art; or, more probably, (2) a light cap, like the head-dress of the Bacchanals in the vase painting copied in the introduction, p. xxxii. *Hec.* 923, *πλόκαμον ἀναδέτοις μίτραισιν ἐρρυθμιζόμεν, infra* 929. It is sometimes used of a royal diadem, and also (especially in Latin, as in *Aen.* 4, 216; 9, 616) of the Phrygian head-dress.

836. The line quoted by Plato in the story already referred to in the note on 317.

837. *αἶμα θήσεις*] So in *Ion* 1225, *ἐν τ' ἀνακτόροις φόνον τιθείσαν*, 1260, *τοῖς ἀποκτεῖνασί σε προστρόπαιον αἶμα θήσεις*, and *Iph. A.* 1418, *διὰ τὸ σῶμα μάχας ἀνδρῶν τιθείσα καὶ φόνον*, in which last passage however (as suggested by Wecklein) the poet may have been thinking of the common phrase *ἀγῶνα*

τιθέναι. Also *Or.* 833, μητροκτόνον αἶμα χειρὶ θέσθαι. Several emendations have been suggested, such as αἶμ' ἀφήσεις (Reiske), εἶμα θήσεις (Tyrwhitt), αἶμα δεύσεις (Wecklein), even αἶμα θύσεις might be supported by 796, but none of these alterations seems absolutely necessary.

839. κακοῖς θηρᾶν κακά] 'quest of endless ills,' pursuing evil ends by evil means. *Herc. F.* 1076, πρὸς κακοῖς κακὰ μήσεται, 1213, κακὰ κακοῖς συνάψαι, *Soph.* fr. 75, κακοῖς ἰᾶσθαι κακά.

843. The manuscript reading ἐλθόντ' (dual), followed by βουλευέσσομαι, involves an *anacoluthon*, which may possibly be explained by supposing that Pentheus, after referring to their returning *together* to his palace, reserves for himself *alone* the duty of deliberating as to the best course to be pursued on their return.

848. Pentheus having left the stage to array himself for his adventure, Dionysus tells the chorus that the toils are fast closing round their prey: 'women! our man comes within cast of net.' Cf. *Rhes.* 730, ἴσως γὰρ εἰς βόλον τις ἔρχεται. So of a fisherman with his net, ready for a cast [?], Theocr. 1 40, μέγα δίκτυον ἐς βόλον ἔλκει. Cf. Hesiod *Scut. Herc.* 213, εἶχε δὲ χερσὶν ἰχθύσιν ἀμφίβληστρον, ἀπορρίψοντι ἐοικώς (and Aesch. *Ag.* 1382; see however *Persae* 425, and Eur. *El.* 582).

847. ἥξει δὲ Βάκχας οὐ θανὼν δώσει δίκην] This extension of the acc. of the *place to which*, to that of the *persons to whom* one goes, is somewhat rare (1354): the fact that it *is* an extension of the same principle, is proved by the subsequent οὐ. The slight harshness of this collocation may, however, be removed by conjecturing ἥξει δὲ Βάκχαις οὐ θανὼν δώσει δίκην, 'he will go there where, by dying, he will pay the penalty to the Bacchanals,' as in line 62, ἐγὼ δὲ Βάκχαις εἰς Κιθαιρώνας πτυχὰς ἐλθὼν, ἦν εἰσί, συμμετασχίσω χορῶν.—Cf. also *Herc. F.* 740, ἦλθες χρόνῳ μὲν οὐ δίκην δώσεις θανὼν.

851. ἐνέεις ἐλαφρὰν λύσσαν] 'instilling flighty madness.' ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, τὸν νοῦν ἐβλαψε πρῶτον φῖ βουλεύεται (*Trag. incert. ap. schol. ad Soph. Ant.* 622).

852. οὐ μὴ θέλήσῃ] A strong negative; see Goodwin's *Moods and Tenses*, § 89, 1 (quoted in note on 343, *supra*).

853. *ἔξω δ' ἐλαύνων τοῦ φρονεῖν*] Aesch. *Cho.* 1022, *ὥσπερ ξὺν ἵπποις ἡνιοστροφῶ δρόμον ἐξωτέρω* φέρουσι γὰρ νικώμενον φρένες δύσαρκτοι and *P. V.* 883, *ἔξω δὲ δρόμον φέρομαι λύσσης πνεύματι μάργω*.

860. *ἐν τέλει*] 'Who is in the end' (i.e. if provoked) 'A god most dread, though unto man most gentle.' We should have expected a more sharply contrasted pair of clauses like that in *Med.* 809, *βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῇ*. This contrast is gained by the conjecture, *ὅς πέφηεν ἀτελέσιν θεὸς δεινότατος, ἐνσπόνδουσι δ' ἡπιώτατος*. For the sense, cf. Plut. *Ant.* 24 § 3.

862. 'Oh! shall I ever in the night-long dances plant my gleaming step in Bacchic revelry.' *λευκὸν πῶδα*, cf. note on 665. In the dance the 'gleaming step' would be especially displayed, a point which is happily caught in the Homeric phrase *μαρμαρυγὰς θηεῖτο ποδῶν* (*Od.* 8, 265).

864. *δέραν...ρίπτουσα*] 'Tossing my neck into the dewy air.' As the chorus compares itself to a fawn, this expression is quite allowable; so in Pindar *fragm.* 224, *μανίαι τ' ἀλαλαί τ' ὀρνωμένων ρίψαύχην σὺν κλόνῳ* (apparently of horses tossing their necks in an excited procession), where *ρίψαύχην* supports the text against the proposed alteration *δορὰν*, since revoked by its proposer; cf. also Sen. *Troad.* 473, *cervice fusam dissipans iacta comam*, and Catullus 63, 23, *ubi capita Maenades vi iaciunt hederigeræ*.

866. *χλοεαῖς λείμακος ἡδοναῖς*] by *enallage* for *χλοερού*, 'like a fawn disporting herself in the joyance of green pastures.' *El.* 859, *θὲς εἰς χορὸν ἵχνος ὡς νεβρὸς οὐράνιον πήδημα κουφίζουσα σὺν ἀγλαΐᾳ*.—*φοβερὸν θήραμ* would be descriptive of *νεβρὸς*, and nom. to *φύγη*; 'what time the trembling quarry flees out of watch, over the well-meshed nets.' But I prefer the other alternative, *φοβερὰν θήραν*, leaving *νεβρὸς* itself as the subject, 'flees from the fearful chase.'

869. *ἔξω φυλακάς*, i.e. 'away from the watch set upon it,' Xen. *Venat.* VI 12, *συνιστάναι τὰς ἄρκυς καὶ τὰ δίκτυα, ὡς εἴρηται μετὰ δὲ τοῦτο, τὸν μὲν ἀρκυρὼν εἶναι ἐν φυλακῇ*.

872. *συντείγῃ δρόμημα κυνῶν*] 'braces his hounds to the top of their speed,' cf. *συντόνοις δρομήμασιν* (1091). 873. If we retain *μόχοις τ' ὠκυδρόμοις τ' ἀέλλαις* we may render: 'while she, with

labouring steps and fitful bursts of speed, boundeth along the level river-lawn.' With *ὠκυδρόμοις ἀελλαις*, compare the epithet *ἀελλόπος* used (of Iris) in the *Iliad* (8, 409; 24, 77 and 159), and once in Tragedy, Eur. *Hel.* 1314, *κοῦραι ἀελλόποδες*. But this gives an unusual sense to *ἀελλα*, though in *Hel.* 1498, we have *ἄστρον ὑπ' ἀέλλαισι*; on the whole, I prefer accepting the emendation *μόχοις τ' ὠκυδρόμοις ἀελλὰς*, an adjective found in Soph. *O. T.* 466 *ἀελλάδων ἵππων* and Soph. *fragm.* 614, *ἀελλάδες φωναί*. For *θρώσκει πεδίον*, cf. note on *πηδῶντα πλάκα* (307).

875—6. 'rejoicing in solitudes by man unbroken, and amid the leafy branches of the shady forest.' Adjectives compounded with *-κομος* are favourite forms with Eur., *ἀκρόκομος*, *δενδρόκομος*, *χλωρόκομος*, *ὕλοκομος*, *ὕψικόμος*, *ἄβροκόμης* (Wecklein).

877—881. These five lines recur as a refrain below (897 sqq.). 'What is the (truest) wisdom, or what among mortals is the boon of heaven, that is fairer than waving the hand victorious, over a fallen foe? What is fair is ever dear.' The words last quoted by the chorus gain fresh point from the legend that they were the burden of the song of the Muses at the marriage of the founder of Thebes, Theognis v. 15, *Μοῦσαι καὶ Χάριτες κοῦραι Διὸς, αἳ ποτε Κάδμου ἐς γάμον ἐλθοῦσαι, καλὸν αἰείσατ' ἔπος· ὅττι καλὸν, φίλον ἐστί, τὸ δ' οὐ καλὸν οὐ φίλον ἐστί*, cf. Plato *Lysis* p. 216 C, *κινδυνεύει κατὰ τὴν παλαιὰν παροιμίαν τὸ καλὸν φίλον εἶναι*.

882. 'Slowly, yet surely withal, the might of heaven advances.' Eur. *fragm.* 223, *δίκαια τοι δίκαια χρόνιος, ἀλλ' ὅμως ὑποπεσοῦς' ἔλαθεν, ὅταν ἔχη τίς ἀσεβῇ βροτῶν, ἰδ.* 797, (θεοὶ) *ὥς πᾶν τελοῦσι κἂν βραδύνωσιν χρόνον*, *Ion* 1615 and *Or.* 420. 844. *ἀπευθύνει, κολάζει* (Hesych.).

888. 'In cunning wise, they lie in wait, for a long lapse of time, and hunt down the impious one,' *fragm.* 969, (*ἡ Δίκη*) *σίγα καὶ βραδεὶ ποδὶ στείχουσα μάρψει τοὺς κακοὺς, ὅταν τύχη*. For *ποικίλως*, 'craftily,' rather than 'in varied wise,' cf. *Hel.* 711, *ὁ θεὸς ἔφν τι ποικίλον*, and Ar. *Eq.* 196. *κρυπτεύουσι*, intr. as in Xen. *Cyr.* IV 5, 5. *δαρὸν χρόνου πόδα*] The same metaphor occurs in *fragm.* 43, *καὶ χρόνον προὔβαινε πούς*, and as the *Bacchae* is not referred to in the *Ranae* (which was probably

exhibited before the present play was put on the stage at Athens, after the poet's death in Macedonia), it is the fragment above quoted and not the passage before us which Aristophanes finds fault with, as an over-bold form of expression: *Ranae* 100, ὅστις φθέγγεται τοιουτονί τι παρακεκινδυνευμένον, αἰθέρα Διὸς δωμάτιον ἢ χρόνου πόδα, and 311, τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; αἰθέρα—ἢ χρόνου πόδα. Modern taste would probably be on the side of Euripides; in Shakespeare, at any rate, a large part of a scene in *As you like it*, III 2 320—351, consists of variations on the very same metaphor: *the lazy foot of Time... the swift foot of Time... Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal.*

891. Cf. the legal maxim, *Neminem oportet sapientiores esse legibus*. Soph. *Ant.* 454—5. 892. γιγνώσκειν and μελετᾶν are here contrasted as 'thought' and 'practice' respectively.

893. 'It costs but little to hold, that *that* has (sovereign) power, whate'er it be that is more than mortal, and in the long ages is upheld by law and grounded in nature.' For κούφα γὰρ δαπάνα (sc. ἐστὶ) cf. Pind. *Isth.* I, 61, ἐπεὶ κούφα δόσις ἀνδρὶ σοφῷ... ἔπος εἰπόντ' ἀγαθὸν ξυγὸν ὀρθῶσαι καλόν. φύσει πεφυκὸς, cf. Soph. *Phil.* 79, ἔξοιδα, παῖ, φύσει σε μὴ πεφυκὸτα τοιαῦτα φωνεῖν.

902. 'Happy is he who from out the sea hath fled the storm and found the port; happy also is he who has reached the crown of all his toils.' The first clause introduced by μὲν appears simply to compare the happiness of victory over toils, to the happiness of finding a safe haven from the storm; just as in fragm. 1034, ἅπας μὲν ἀπὸ δαυτοῦ περασίμος, ἅπαντα δὲ χθὼν ἀνδρὶ γενναίῳ πατρίς,—and it is perhaps too fanciful to trace (with Lobeck, *Aglaophamus* p. 648) a reference here to the form of words used on the occasion of initiation into the mysteries, ἔφυγον κακὸν εὖρον ἤμεινον (Dem. *de cor.* § 259).

909. ἀπίβησαν] often used of 'turning out' well or ill; also absolutely, of 'succeeding,' here exceptionally of 'failing,' lit. 'passing away.' Something like it is *Andr.* 1021, ἀπὸ δὲ φθίμενοι βεβᾶσι, of the kings of Ilium who are 'dead and gone.'

910. 'Him do I call blessed whose life is happy day by day.' τὸ κατ' ἡμαρ, an adverbial expression, also found in *Ion*, 123. Cf. *Hec.* 627, κείνος ὀλβιώτατος, ὅτ' κατ' ἡμαρ τυγχάνει μηδὲν κακόν. εὐδαίμων and μακαρίζω are combined in 72, μάκαρ...εὐδαίμων.

913. σπεύδοντά τ' ἀσπούδαστα] The same phrase occurs in *Iph. T.* 201; this combined with the fact that the speech of Dionysus is a line longer than that of Pentheus has led to the suggestion that the present line may be an interpolation (Tyrrell). If the line is omitted, the construction of the acc. is like that in *Soph. Ant.* 441, σὲ δὴ, σὲ τὴν νεύουσιν ἐς πέδον κᾶρα, φῆς, and *Eur. Hel.* 546, σὲ τὴν ὄρεγμα δεινὸν ἡμιλλημένην...μείνον· if retained, it is like *Herc. F.* 1215, σὲ τὸν θάσσοντα δυστήνους ἔδρας αὐδῶ, φίλοισιν ἕμμα δεικνύναι τὸ σόν.*

916. μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος] λόχου may stand without the article, just as in *Herc. F.* 140, τὸν Ἡράκλειον πατέρα καὶ ξυνάδρον, where as here, καὶ couples an anarthrous word to one which cannot refer to the same person. In such cases the repetition of the article, though often found, is not necessary.

917. πρέπεις]=ὅμοιος εἶ. *Herc. F.* 548, νεπτέροις πρέπων, *Alc.* 1121, *Aesch. Suppl.* 301. μορφῇ, 'in shape,' though close to μῆ, obviously does not go with it; to get rid of this very slight ambiguity, which would readily be removed by a very little care in the delivery, μορφὴν has been suggested (by Musgrave).

918—9. Referred to by Lucian *Pseudolog.* III 177, τοῦτο δὴ τὸ ἐκ τῆς τραγῳδίας δύο μὲν ἡλίους ὁρᾶν δοκοῦσι δισσὰς δὲ Θήβας. Cf. *Virg. Aen.* 4, 468, *Eumenidum veluti demens videt agmina Pentheus et solem geminum et duplices se ostendere Thebas*; where, in the first line, Virgil has applied to Pentheus what would have been more appropriate to an Orestes (*Aesch. Cho.* 1057) and it has therefore been ingeniously suggested that for *Eumenidum* we should read *Euiadum* (S. Allen, ap. Tyrrell).—This scene is also alluded to by Sextus Empiricus *adv. Logicos* I 192, ὅτε δὴ μεμηνῶς δισσὰς ὁρᾷ τὰς Θήβας καὶ δισσὸν φαντάζεται τὸν ἥλιον, and by Clemens Alexandrinus (*Protrept.* xii p. 240 and *Paedag.* II 2 p. 417 ed. Migne), who, somewhat carelessly, speaks of Pentheus, not as mad, but as intoxicated.

* 1. 913 makes the personal reference in the previous line still clearer to the audience: if any line is left out, it should be 916.

1919. καὶ πόλισμ' ἐπτάστομον] 'that city of seven gates,' καὶ introducing an expansion of Θήβας. *Herc. F.* 15, 'Ἀργεῖα τείχη καὶ Κυκλωπεῖαν πόλιν.

920—2. The king's fancy that his escort has assumed the form of a bull was probably suggested to the poet by the legends of the transformations of Dionysus. which are more directly alluded to elsewhere, e.g. 1017, φάνθι ταῦρος, cf. note on 100. τεταύρωσαι γὰρ οὖν, 'thou hast, at any rate, a bull-like mien.' The horned Dionysus is a form under which he is sometimes represented in works of ancient art, as in the engraving given in the text. Cf. however p. cxlii.

923. εὐμένης] a term usually applied as here to the 'graciousness' of a deity, as contrasted with the kindly feelings of man for man which is expressed by εὖνους, εὖνοια, &c. 924. *Ion* 558, νῦν ὁρᾷς ἃ χρεὶ σ' ὀρᾶν.

925. *P.* 'What like am I, then? Have I not the port of Ino, or Agave my own mother? *D.* When I see *you*, methinks I see themselves.' (The sense of these lines is strangely missed in Milman's rendering.)

929. This line is slightly in favour of understanding μέτρα not of a 'snood' or ribband passing through the hair, but of a cap resting upon it. See note on 833, and cf. 1115.

The line is sometimes suspected (e.g. by Wecklein) on the ground that it breaks the regularity of the *stichomythia*. But it may be suggested that, after the first line of the reply of Dionysus (927), the player is possibly intended to make a pause, of about one line in length, during which he takes a leisurely view of the king's attire. Thus, the duration of the single line in which he *replies* would, including this interval, be equivalent to that of the two lines of the king's question. *After* this pause, Dionysus starts the conversation afresh, with a couplet (928—9); to which Pentheus answers with the same number of lines. Similarly, after 934, where Pentheus has only one line assigned to him, there was probably a pause equivalent to one line's duration, while his head-dress is put right by Dionysus.

936. στολίδες] 'folds.' Pollux VII 54, εἴη δ' ἂν τις καὶ στολιδωτὸς χιτῶν· στολίδες δὲ εἰσιν αἱ ἐξεπίτηδες ὑπὸ δεσμοῦ γινόμεναι

κατὰ τὰ τέλη τοῖς χιτῶσιν ἐπιπτυχαί, μάλιστα ὑπὸ λυῶν χιτωνίσκων (See *Supplementary Notes*).

938. ὀρθῶς παρὰ τένοντ'] 'straight along the step,' or 'ankle,' of the left foot. Cf. *Med.* 1166, τένοντ' ἐς ὀρθὸν ὄμμασι σκοποῦν-μένη.

943. In using a stick, the most natural movement would be to advance the *left* foot, while the stick is held forward in the right hand; Dionysus, for the sake of humouring Pentheus in his fancy that the Bacchic wand must be held in some special manner, tells him to do just the opposite, and advance his *right* foot instead.

In 114, we have some slight reference to 'the reverent handling of the narthex,' but I have observed nothing elsewhere, in literary or artistic representations of Bacchanals, to confirm the directions here given by Dionysus; it is probably a pure fancy of the poet, to put Pentheus into an attitude calculated to excite the pity, or the amusement, of the spectators.

951. 'Nay! prithee do not ruin the shrines of the nymphs,

And the haunts of Pan, where he doth hold his pipings.' The reference is to the little shrines carved out in the face of the rocks (as notably on the north-western side of the Acropolis at Athens, *Ion* 492—502), in which images of Pan and the nymphs were placed: Pl. *Phaedrus* 230 B, (on the Ilissus) νυμφῶν τέ τινων καὶ Ἀχελώου ἱερὸν ἀπὸ τῶν κορῶν τε καὶ ἀγαλμάτων ἔοικεν εἶναι. In Plutarch, *Aristides* § 11, the Delphic oracle promises the Athenians victory at Plataea, on condition of their offering prayers to Zeus, to the *Cithaeronian* Hera, and to Pan and the Nymphs called σφραγιτίδες. Cf. Pausan. IX 3 § 9, ὑπὸ δὲ τῆς κορυφῆς (τοῦ Κιθαιρώνος), ἐφ' ἣ τὸν βωμὸν ποιοῦνται, πέντε πον μάλιστα καὶ δέκα ὑποκαταβάντι σταδίου νυμφῶν ἐστὶν ἄντρον Κιθαιρωνίδων, Σφραγίδιον (? Σφραγιτίδων) μὲν ὀνομαζόμενον, cf. I 34 § 3 (of the altar of Amphiarus at Oropus), πέμπτη (sc. τοῦ βωμοῦ μοῖρα) πεποίηται νύμφαις καὶ Πανὶ καὶ ποταμοῖς Ἀχελῷ καὶ Κηφίσῳ. See also Wordsworth's *Athens and Attica*, chap. xii.

955. In form, the line resembles *Iph. A.* 1182, δεξόμεθα δέξιν ἣν σε δέξασθαι χρεών. 'Thou shalt be hidden where thy doom shall hide thee.' This line, like many others in this scene,

is spoken in stern irony, not merely referring to the king's hiding-place while spying out the Bacchanals, but also darkly hinting at his impending doom.

957—8. 'in love's sweet snares, like birds amid the copses' (*supra* 223 and *Hec.* 829). 959. φύλαξ = κατὰσκοπος.

960. ἦν σὺ μὴ ληφθῆς πάρος] may be regarded as an *Aside*. This trick of the stage is far from common in Greek Tragedy. If we suppose that Pentheus is intended to hear it, it can only convey to him a warning that he must go in his present disguise, as otherwise he will only increase the risk of being detected in his reconnaissance.

963. ὑπερκάμνεις] here as before, a double sense is intended; to Pentheus, 'thou only toilest for thy country's good;' to the spectators, 'thou only sufferest on the land's behalf.'

Similarly ἀγῶνες in the next line means, to Pentheus, the pitched battles with the Maenads which are to follow his reconnaissance; to the spectators, his own struggle for life when torn asunder by the Bacchanals. The emphatic repetition of μόνος at the beginning and end of 963 is paralleled by *Alc.* 722, *Hipp.* 327, *Rhes.* 579.

968. Pentheus, misunderstanding the ambiguous statement that, on his return, he would be 'borne aloft,' supposes Dionysus to refer to his being carried in triumph and replies, 'That will be daintiness indeed!'—ἀβρότητ' ἐμὴν λέγεις is altered into ἐμοὶ by Elmsley, who compares *Ar. Plut.* 637, λέγεις μοι χαράν' λέγεις μοι βόαν.—Even when Dionysus adds, that he will be borne 'in his mother's hands' on his return, the king is still in the dark, and answers, 'You will force me even to luxury'; 'Strange luxury, indeed!', is the ironical reply, to which Pentheus responds; 'Tis my desert,' lit. 'I am taking in hand a worthy task.'

971. δεινός] 'Thou'rt wondrous, wondrous, doomed to wondrous woes'; πάθη meaning (1) the sufferings inflicted by the king, (2) those which he is himself about to undergo.

972. οὐρανῷ στηρίζον is also used of the great wave described in *Hipp.* 1207, and in *Iliad* 4, 443, Ἔρις...οὐρανῷ ἐστηρίξε κήρη. The prophecy of the glory of Pentheus, 'towering high as

heaven,' is fulfilled in another sense in the sequel, where the branch of the fir-tree on which he is placed soars up into the air (1073, ἐστηρίζετο), and where the god 'twixt heaven and earth, raises a pillar high of awful fire' (1083, ἐστήριξε).

976. 'The rest the event will shew.' Plato *Theaet.* 200 E, αὐτὸ δείξει, *Protag.* 324, αὐτὸ σε διδάξει, Eur. *Phoen.* 623, αὐτὸ σημαίνει.

977. θοαὶ Δύσσης κύνες] 'The chorus calls upon the hounds of Lyssa, the personification of madness. Just as in the *Ξάντριάι* of Aeschylus, so in the *Herc. furens*, Δύσσα is one of the characters in the play: in the latter she makes a vigorous speech comparing herself, while doing the bidding of Hera and Iris, to the hounds that attend the huntsman (860, ὁμαρτεῖν ὡς κυνηγέτη κύνας). So the Erinyes are called κύνες in Aesch. *Cho.* 1054, *Soph. El.* 1388. It is impossible to suppose that the chorus can here be addressing any of their own body. The *Asiatic* votaries of Dionysus, who form the chorus of the play, however spirited and enthusiastic their songs and dances may be, are never allowed to break out into the frenzy which is characteristic of the *Theban* bacchanals.

981. 'Against him that is arrayed in woman's feigned garb, that frenzied spy on the Maenads.* We may supply *ὄντα* with ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ, and in apposition to this we have the phrase Μαινάδων κατάσκοπον λυσσώδη (Donaldson, *Gk. Gr.* § 407 (δ) (α)). The only other way of explaining the position of the article ἐπὶ τὸν...κατάσκοπον λυσσώδη is to give λυσσώδη a predicative force, in which case the general sense would be: 'On! ye hounds of frenzy, rouse the daughters of Cadmus against that spy who himself is frenzied.'

The corresponding line to Μαινάδων κατάσκοπον λυσσώδη is τὰν ἀνίκατον ὡς κρατήσων βία, which shews that a long syllable is lost after Μαινάδων; hence τὸν (or ἐπὶ) κατάσκοπον, and ἄσσκοπον σκοπόν, have been proposed to satisfy the metre: in the latter half of the line ----- corresponds to ~~~~ (the normal form of the dochmiac), just as in *Soph. Ant.* 1308, τί μ' οὐκ ἀνταίαν has in the antistrophe, ὁ κάλλιστ' ἐμῶν, and *ib.* 1319, ἐγὼ γάρ σ' ἐγὼ = 1341, σέ τ' αὖ τάνδ' ὦμοι (*Dindorf, Poet. Sc.* ed. v p. 46 δ).

* A rendering of the manuscript reading. I now accept ἐπὶ in l. 982.

982. 'First shall his mother behold him, as he watches from smooth rock or withered tree.' *λευρὰς πέτρας* and *σκόλοπος* partially correspond to *ῥχθος* and the *ἐλάτῃ* which Pentheus is described as proposing to climb in 1061. *σκόλοψ* answers apparently to *stipes* in the following much mutilated fragment of the *Bacchae* of Attius, as restored by Ursinus, XIX (ed. Ribbeck) ap. Festum, p. 314 M.—'[stipes fustis terrae] defixus — — — [Accius] in Bacchis: ec-[quem stipitem abi-] eg[n]um aut al [neum.....] us.'—In the National Museum in Naples there is a cameo, almost certainly representing the Espial of Pentheus at the moment of his detection; in which Satyrs and bacchanals appear in the fore-ground, while in the back-ground a man crouching on all fours, with a lion's skin over him, may be seen on the smooth and level top of a stone structure shaped like an altar (copied in Jahn's *Pentheus*, pl. 1 (d), Tassie's *Gems*, 4867, and Gargiulo's *Musée National*, p. 90).

985. The MS has *οριοδρόμων*, for which *οριδρόμων* is conjectured by Kirchhoff. As the word is omitted in Liddell and Scott, I may mention that it is used by Nonnus 25, 194, *Ἀρκάδα κάπρον οριδρόμον* and 5, 229 (of Aristaeus hunting on the hills). As Nonnus was very familiar with the *Bacchae* and often imitates it, his evidence is of special value in confirmation of the above conjecture. The metre however is not satisfied unless we transpose *Καδμείων* and *οριδρόμων*, and read *τίς ὄδ' ορειδρόμων μαστήρ Καδμείων* (i.e. 'as a hunter after the Theban revellers on the hills,' the *βάκχαι Καδμείαι* of l. 1160) which corresponds exactly to *τὸ σοφὸν οὐ φθονῶ· χαίρω θηρεύουσ'.*

987. The reiteration *ἐς ὄρος ἐς ὄρος ἔμολ' ἔμολεν* is in keeping with the excitement of the scene. A similar repetition has already occurred in 165, and it is a device of which Eur. is perhaps over-fond (see *Or.* 1414—29, *Phoen.* 1030 sqq., 1567 sqq., and esp. the parody in *Ar. Ran.* 1352—5). But Aeschylus also resorts to it, in some excited lines in the *Persae*, 981—1000.

990. Theocr. 3, 16, *νῦν ἔγνων τὸν ἔρωτα· βαρὺς θεός· ἦ ρα λεαίνας μασδὸν ἐθήλαξε* and Virg. *Aen.* 4, 365.

[Similis divisio Dochmiaci (Λεαίνας δέ γέ τινος) *Ion* 723, si Dindorfii l. vera. Fortasse in *Ion* 676 legendum ὀρῶ δάκρυα μέλε|α καὶ πένθος (libri enim μέν) et in antistr. φίλαι, πότερα, πότερ' ἐμῇ δεισποίῃα] Shilleto *adv.* Dindorf's last ed. follows Hermann.

992. 'Let Justice advance in visible form, advance with sword in hand, to slay with a stroke, right through the gullet, the godless, the lawless, the reckless one—the earth-born son of Echion.' Ἐχίονος τόκον γηγενῇ is in apposition to the clause containing the article, otherwise the order would have been γηγενῇ τόκον, cf. 981 n. 997. ἀδίκῳ and παρανόμῳ echo the epithets ἄνομον and ἄδικον already applied to Pentheus (995).

998. The MS has περὶ βάκχι' ὄργια ματρός τε σᾶς, the Aldine edition prints περὶ τὰ answering to the three short syllables of θίασον in the corresponding line (978); βάκχι' ὄργια ought similarly to answer to ἔνθ' ἔχουσι in the strophe, and ὄργια must therefore be pronounced as two syllables by *synizesis*. The words ματρός τε σᾶς unless altered into γᾶς (which once occurred to me, but is open to objection on account of γηγενῇ preceding), compel us to take βάκχι' as a vocative, and this further suggests the insertion of σὰ before it, instead of the τὰ of the Aldine edition. The reference in this case must be to the orgies of Dionysus and of Semele, as in Theocr. 26, 6; where the Bacchanals set up three altars to Semele and nine to Dionysus. Hermann, who prints the line περὶ τὰ βάκχι' ὄργι' ᾧς ματέρος, thus making it unnecessary to resort to *synizesis* in the scansion of ὄργια, explains the last two words as a reference to Agave, who has been prominently mentioned in the former part of the chorus; Schöne, keeping closer to the MS, prints περὶ τὰ βάκχι' ὄργια τὰ ματρός ᾧς, where a long syllable in the strophe is answered by two short syllables in the antistrophe. But βάκχιος is almost always used as a synonym of Dionysus (see *index*); as an adj. (= βακχείος) it is hardly ever found, except in *Phoen.* 655, βάκχιον χόρευμα.

999. The rare singular παπίδι has already occurred in 427.

1001. The MS has τὸν ἀνίκτον ὡς κρατήσαν βίᾳ, the Aldine ed. τὸν, Schöne (after Kayser) θεὸν, which is metrically equivalent

to the first syllable of *Μαινάδων* in 981; *σὺν ἀνίκατον ὥς κρατήσων βίαν* makes good sense.

1002. The MS has *γνώμαν σώφρονα θάνατος ἀπροφάσιςτος εἰς τὰ θεῶν ἔφιν βροτεῖφ τ' ἔχειν ἄλυπος βίος*, the Aldine ed. *εἰ τὰ τε θεῶν*, and some later edd. (e.g. Matthiae's) *εἰς τὰ τε θεῶν*. The restoration of the true text appears impossible, though the manuscript reading cannot be far wrong as it nearly corresponds to the metre of the strophe. To obtain something equivalent in metre to *πρῶτα νιν λευρᾶς*, we have only to read *σώφρον' ἃ θνατοῖς* (with Heath and Hermann); we also read *βροτεῖαν* for *βροτεῖφ* (with Elmsley, Nauck, Paley and Wecklein); the sense would then be, if we invert the clauses for convenience of translation: 'Tis a painless life to keep a temper that is mortal and which amongst mortal men makes no excuses with regard to things divine.' For an exact equivalent to l. 982, we may propose *θνατοῖς ἀπροφάσιςτος*, in the following sense: 'life becomes painless if we keep a temper befitting mortals, a temper which belongs to mortal men who are prompt in their obedience to things divine.' This emendation has, I observe, independently occurred to Wecklein (1879). The constr. of *ἄλυπος βίος* (sc. *ἐστί*) = *ἄλυπον ποιεῖ τὸν βίον*, is the same as that of *βραχὺς αἰὼν* as explained in note on 397. Hermann, who follows the Aldine ed. in having no full stop before *γνώμαν σώφρονα* and reads *βροτεῖφ—βίφ* (with Scaliger), gives the following far from satisfactory rendering: *ut invictam vi superaturus piam mentem* (Bacchi sacra scilicet celebrantium), *quae mortalibus nullo praetextu in rebus divinis detrectanda, ad humanamque vitam expers mali est, eam habet*. 'Quid sit γνώμην βροτεῖαν ἔχειν docet noster *Alc.* 802, ὄντας δὲ θνητοὺς, θνητὰ καὶ φρονεῖν χρεῶν' (Elmsley).^{*} We may contrast with this, the loftier view of Aristotle; οὐ χρὴ δὲ κατὰ τοὺς παραινούντας ἀνθρώπινα φρονεῖν ἀνθρώπων ὄντα οὐδὲ θνητὰ τὸν θνητὸν (e.g. Epicharmus ap. *Rhet.* II 21 § 6), ἀλλ' ἐφ' ὅσον ἐνδέχεται ἀθανατίζειν (*Eth. N.* x. 7 § 8).

1005. The MS has *τὸ σοφὸν οὐ φθονῶ* (so Schöne, Kirchhoff, Nauck, Wecklein); i.e. 'I envy not (false) wisdom,' the wisdom referred to in l. 396, *τὸ σοφὸν οὐ σοφία*. Others prefer

^{*} Cf. rather Aesch. *Pers.* 820, and Pind. fr. 133), οὐ γὰρ ἔσθ' ὅπως τὰ θεῶν βουλευμάτων ἐρευνάσει βροτέα φρονέι. θνατᾶς δ' ἀπὸ ματρὸς ἔφιν.

φθόνῳ, in which case τὸ σοφὸν comes after θηρεύουσα and οὐ φθόνῳ = ἀφθόνως, 'I delight in the unstinted quest of knowledge.'

1007. τὰ δ' ἔτερα μέγала φανερά τῶν αἰεί is the reading of the MS, altered by Musgrave into φανερά τ' ὄντ' αἰεί (followed by Schöne, who however has τὰδ'). τὰ δ' ἔτερα μέγала φανέρ' ἰόντ' αἰεί is proposed by Dr Thompson, in the following sense: 'but those other matters are great and manifest, that one should ever be going in pursuit of noble ends, living day and night a life of piety and holiness, and honouring the gods by rejecting all the ordinances that are beyond the pale of justice.' This he supports by Thuc. VIII 92, *λέναι ἐπὶ τὰ πράγματα*, *Iph. A.* 413, *λέναι ἐπὶ μηχανάς*, and a passage from Plato (where however the phrase occurs *passim*) οἱ δειλοὶ οὐκ ἐθέλουσιν *λέναι ἐπὶ τὸ κάλλιον τε καὶ ἥδιον*, *Protag.* 360 A. This suggestion I formerly accepted; (except that for τὰ δ' I adopted τὰδ', which is required, if we retain the manuscript reading φθονῶ, 1005). A simpler construction is, however, obtained by accepting Wecklein's emendation *ἀγοντα* (*frag.* 671, *εἰς τὸ σῶφρον ἐπ' ἀρετὴν τ' ἀγων ἔρωσ*). The sense of τὰδ' ἔτερα—βίον is further explained in the two following clauses, as in 424-6, where as here the acc. c. inf. is used. As the sentiment is a general one, the participles are masc. in spite of the preceding fem. θηρεύουσα*.

1009. *εὐαγούν' εὐσεβεῖν*] Theocr. 26, 30 (on the doom of Pentheus), *αὐτὸς εὐαγέοιμι καὶ εὐαγέεσσιν ἄδοιμι*. For τὰ ἔξω νόμιμα δίκας, cf. 331, *θύραζε τῶν νόμων*, and 896; also *Androm.* 787.

1017. Dionysus is here called upon to appear in one or other of his favourite transformations, either as a bull (cf. note on *ταυροκέρων θεόν*, 100, and passages there quoted), or as a serpent like the hundred-headed hydra, or lastly as a lion. In reference to these transformations, the god is elsewhere called *αἰολόμορφος* (Orph. hymn 50), *ἀλλοπρόσαλλος* (Nonnus 14, 170), *μυριόμορφος* (Anth. Pal. IX 524, 13); cf. Homeric hymn VII 45 (on Dionysus and the Tyrrhenian pirates), *ὁ δ' ἄρα σφι λέων γένετ' ἔνδοθι νηὸς δεινὸς ἐπ' ἀκροτάτης μέγα δ' ἔβραχεν, ἐν δ' ἄρα μέσση ἄρκτον ἐποίησεν λασιαυχένα, σήματα φαίνων*. It is highly probable that by the 'lion' in these passages a panther is really meant, for that is the animal usually represented in works of ancient art referring to

* See *Supplementary Note*.

Dionysus; as may be seen in the two representations of the doom of Pentheus in this volume (e.g. on p. 68).

For *πυριφλέγων ὀράσθαι λέων* cf. Milton's *P. L.* 4, 399—402, where in the account of the transformations of Satan into a lion, a tiger, a toad, and a serpent, the first is described in the words:—*about them round A lion now he stalks with fiery glare*. The resemblance may of course be accidental, but Milton was a careful student of Euripides and may possibly have been thinking of the present passage.

Mr Tyrrell brackets *δράκων*, and thereby places between the definite references to the 'bull' and 'lion' a vague allusion to 'some many-headed monster,' a collocation which strikes one as particularly improbable.

For *λέων*, cf. Hor. *Carm.* 2, 19, 23, *Rhoetum retorsisti leonis unguibus horribilique mala*; also Nonnus, 40, 43—60, *ἀντὶ Λυαίου πόρδαλιν αἰολόνωτον ἐπαΐσσοντα κιχάνω· μαινομένου δὲ λέοντος ἐπείγομαι αὐχένα τέμνειν, καὶ θρασὺν ἀντὶ λέοντος ὄφιν δασπλῆτα δοκεύω*, and the following lines; where his transformation into a bear, a boar, a bull, and even into fire and water, are given in full detail, in an account of his contest with king Deriades.

1020. The MS has *θηραγρότα*, the Ald. ed. *θηραγρέτα*, Schöne, *θῆρ' ἀγροδότα*, Nauck *θηραγρεύτα* (gen.?), while Kirchhoff says, 'malim *θῆρ' ἀγρεύταν*.' Mr Tyrrell with much probability suggests the insertion of *θῆρ*, which might easily have dropt out before the following word; this is supported by the preceding reference to the various transformations in which the god was expected to appear, and by the contrast thus brought out between the *θῆρ* (Dionysus) and Pentheus the huntsman of the Bacchanals. Paley considers *γελῶντι προσώπῳ* a 'gloss' on some such word as *γελῶν*, and proposes the following dochmiacs as satisfying the sense and the metre: **ἴθ', ὦ βάκχε, θῆρ' ἀγρεύταν βακχᾶν | γελῶν περιβαλε βρόχου θανάσιμον | ἐς ἀγέλαν πεσόντα τὰν μαινάδων*. We should thus be able to take *θανάσιμον* naturally with *βρόχον*, cf. Aesch. *Suppl.* 788, *μορσίμου βρόχου*.—I cannot understand *θηραγρέτα βακχᾶν* (Nauck) if it is taken as Dor. gen.; it is possibly meant for a voc.; but if so, the last syllable would be short.—*πεσόντα* is the reading of the MS and may be understood as acc.

* The second line, however, is metrically unsatisfactory.

after the general sense of *περίβαλε βρόχον* = *αἶρει*, Matthiae (or *ἀλίσκε*, Hermann). 'Cf. Aesch. *Pers.* 914, *ἐσιδόντα*, and *Choeph.* 411, Soph. *El.* 480, Ar. *Av.* 47' (R. Shilleto).

1026. *ῥφeos*] We should naturally expect a genitive after *γαία*, which seems rather bald if left standing by itself. Hence Elmsley, who holds that, if the text is sound, the order is, *ὃς ῥφeos ἐν γαίᾳ ἔσπειρε τὸ γηγενὲς δράκοντος θέρος*, 'who in the land of the serpent sowed the dragon's earth-born crop,' proposes *Ἄρεος ἐν γαίᾳ*, comparing Aesch. *S. C. T.* 105, *προδώσεις, παλαιῶν Ἄρης, τὰν τεὰν γῆν*; also *Phoen.* 661 *δράκων Ἄρεος* (which however would be rather in favour of making *Ἄρεος* genitive after *δράκοντος*), and *ib.* 941, *Κάδμω παλαιῶν Ἄρεος ἐκ μηνιμάτων, ὃς γηγενεῖ δράκοντι τιμωρεῖ φόνον*. Paley and others (comparing *συσὶ κάπροισι*) take *δράκοντος ῥφeos* together, and consider the combination to be all the more admissible on the ground that *δράκων* was originally a participial epithet of the snake. *γένος μὲν ὁ ῥφeis, εἶδος δὲ ὁ δράκων*, Schol. on *Orest.* 479.

1028. *χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν* is also found in *Med.* 54, where it is followed by the words, *κακῶς πίνοντα καὶ φρενῶν ἀνθάπτεται. τὰ δεσποτῶν*, standing by itself, is vague, and requires some such expression as that in the *Medea*, to help it out; hence it is not improbable that the line is an interpolation. There is no difficulty in the ending *ἀλλ' ὅμως*, standing by itself, as may be seen by comparing *Hec.* 842, *Or.* 1023, Ar. *Ach.* 956, 402, 408 (where Euripides, in reply to the words *ἀλλ' ἀδύνατον*, gives the answer *ἀλλ' ὅμως*).

1031. Probably a dochmiac line; the metre may be restored by printing either *θεὸς σὺ* (with Schöne) or repeating *θεὸς* (with Hermann). 1034—5, dochmiacs; *ξένᾱ* is fem. sing.

1036. The conclusion of the line is lost, unless we suppose it is intentionally cut short by the excited protest of the chorus. The drift of the messenger's remark is that the women of the chorus need not exult over the death of Pentheus, as though Thebes could boast no men beside *him*, to make slaves of them, now that the king himself was dead. Cf. Soph. *O. C.* 917, *καὶ μοι πόλιν κέανδρον ἢ δούλην τινὰ ἔδοξας εἶναι κάμ' ἴσον τῷ μηδενί*. 1038. *ἐμὸν* = *ἐμοῦ*, power, authority, 'over me.' 1039.

ἐπ' ἐξευγασμένοις, 'we must forgive thee; save, it is not noble, Ye dames, to joy o'er ills past all repair.' Aesch. *Ag.* 1379, *Soph. Ai.* 377.

1043. At this point begins the second Messenger's speech, one of the most brilliant pieces of narrative in all extant Greek poetry. Its opening portion has before now been referred to as a 'description of scenery disclosing a deep feeling for nature' (Humboldt's *Cosmos* II note 12); it will be observed, however, that the element of the picturesque is confined to a line and a half, ἦν δ' ἄγκος ἀμφίκριμνον ὕδασι διάβροχον, πεύκαισι συσκίαζον (1051). But as a vigorous and rapid narrative, displaying great powers of clear and graphic description, it would be hard to find its rival. See further in *Introd.* § 5.

1043. **θεράπνας**, 'homesteads'; αὐλῶνες, σταθμοί (Hesychius). So also in *Tro.* 213, τὰν ἐχθίσταν θεράπναν Ἑλένας, *Herc. F.* 370, Πηλιάδες θεράπναι. It was also the name of a place in Boeotia, mentioned in Strabo IX 409 A, (of the parts about the Asopus,) ἐν δὲ τῇ Θηβαίων εἰσὶ καὶ αἱ Θεράπναι καὶ ὁ Τευμεσσός,—in Müller and Grove's Ancient Atlas it is doubtfully placed not far from the road from Thebes towards the pass of Phyle and near a small northern tributary of the Asopus, along which a route is marked leading across the Asopus and ascending a southern tributary of the stream, and thus reaching a 'little rocky table height overlooking the river,' which is identified by Leake with Scolus; it was near this last place, according to Strabo (p. 408), that Pentheus met his doom. There were other places named Therapne (e.g. in Laconia), and some prefer considering it to be a name of a place here; but it may be remarked that there is no authority for such a place in Boeotia except the passage of Strabo, who may be thinking of the very passage before us; if however we take it as the name of the place, τῇσδε Θηβαίας χθονὸς becomes superfluous, as the rustic messenger cannot be supposed to be anxious to prevent the Asiatic women, whom he is addressing, from supposing that he could possibly mean a place in any other part of Greece, such as Laconia.

1044. **ἐξέβημιν ῥοαίς**] so in *Herc. F.* 82, γαίης ὅρι' ἂν ἐκβαῖμεν, Sallust *Iug.* 110, 8, *flumen non egrediar*, Liv. III 57, 10, *præusquam urbem egrederentur*, Tac. *Ann.* I 51, *evasere silvas*.

1048. ποιηρὸν ἔχομεν νάπος] 'we halted in a grassy glade,' described as a εὐλειμος νάπη in 1084. 'The lower region of Cithaeron here [i.e. above Plataea] consists, partly of steep swelling banks, covered with green turf of a richness and smoothness such as I scarcely recollect having observed in any other district of rugged Greece, or with dense masses of pine forest; partly of rocky dells, fringed with brushwood or stunted oaks' (Col. Mure's *Tour in Greece* I 264). Doubtless many a spot might be found on the slopes of Cithaeron corresponding with sufficient closeness to the scene described by Euripides; the writer just quoted, after translating the first ten lines of this speech, adds: 'here we have as graphic a description as can be desired of the site of the little village of Kokla, immediately above the ruins of Plataea, in the centre of an open bank of smooth green turf, overhung with pine forest,' *u. s. p.* 266. The legendary scene of the doom of Pentheus was, however, more to the East, in the lonelier parts of the mountain-side; according to Strabo, above quoted, at Scolus.

1049. τὰ τ' ἐκ ποδῶν...καὶ γλώσσης ἄπο.

'With noiseless footfall and with silent tongues,
That we might see, unseen the while ourselves.'

Instead of καὶ, we might have expected a repetition of τὰ τε.

1051. 'There was a rock-girt glen, with rivulets watered, With stone-pines over-shadowed.' Cf. Seneca *Oedipi fragm.* 12—18, *ibo ibo qua praerupta protendit iuga meus Cithaeron... qua per obscurum nemus silvamque opacae vallis instinctas deo egit sorores mater et gaudens malo vibrante fixum praetulit thyrsos caput*; id. *Oedipus* 543, *est procul ab urbe lucus ilicibus niger, Dircaea circa vallis irriguae loca*; and, for Ovid's description of the scene, *Met.* III 707, *monte fere medio est, cingentibus ultima silvis, purus ab arboribus spectabilis undique campus*.

1052. συσκιᾶζον] lit. 'thick-shading,' with no acc. actually expressed. The participle is thus virtually equivalent to an adjective, just as we find *umbrans* for *umbrosus* in Seneca, *Herc. furens* 722, *ingens domus umbrante luco tegitur*.—Mr Paley well contrasts the 'spiry pyramidal outline of the silver-

fir' (ἐλάτη) with the 'wide and dense crown' formed by the spreading boughs of the stone-pine (πεύκη).

The pines of Cithaeron are often mentioned by travellers; e.g. Leake's *Northern Greece* II 369 (after indicating the probable site of Scolus), 'we soon afterwards' (while still ascending the steep side of Cithaeron) 'enter a ravine between two ridges of the mountain, answering exactly to the description given by Euripides...except that the pine-forests do not now extend below the higher parts of the mountain.' With the description of natural scenery in the text, we may compare part of fragm. 1068, (of Laconia) πολλὴν μὲν ἄροτον, ἐκπονεῖν δ' οὐ ῥάδιον κοίλη γὰρ ὄρεσι περιδρομος τραχεῖά τε δυσείσβολος δὲ πολεμίους..., (of Messenia) καλλίκαρπον...κατάρρυτον τε μυρίοισι νάμασι. This passage was probably in the mind of the Scholiast on Hephaest. p. 87. 32, Pauw, who quotes the present line, ἥδ' ἄγκος ὑψίκρημνον, ὄρεσι περιδρομον. Cf. Ar. *Thesm.* 995 ff., ἀμφὶ δὲ σοὶ κτυπεῖται Κιθαιρώνιος ἥχῳ, μελάμφυλλά τ' ὄρη δάσκια καὶ νάπαι πετρώδεις βρέμονται.

1055. κισσῷ κομήτην, proleptic, 'were garlanding afresh A faded thyrsus till it curled with ivy,' fragm. 202, ἔνδον δὲ θαλάμοις βουκόλον...κομῶντα κισσῷ στῦλον εὐίου θεοῦ.

1056. Madvig, *ad v.* I 235, writes: 'mira comparatio Baccharum cum pullis iugum relinquentibus (et labore fessis); et quo pertinet in hac comparatione iugi (veri) cognomen ποικίλα? scribendum αἱ δ' ἐμπλέκουσαι ποικίλ' ὡς πῶλοι ζυγά, hoc est multiplices variosque serentes ordines.' But a troop of young colts let loose from the yoke, might be fresh and frisky enough to warrant the simile in the text, and the text is defended by Or. 45, πηδᾶ δρομαῖος, πῶλος ὥς ἀπὸ ζυγοῦ. ποικίλα is only an ornamental epithet, as in ἄρματα ποικίλα χαλκῷ, often found in Homer, *Il.* 4, 226; 10, 322, 393, and (without χαλκῷ) 5, 239; 13, 537; 14, 431; 10, 501, ποικίλου ἐκ δίφρου. An Epic usage need not surprise us in an ἀγγέλου ῥῆσις.

1060. The MS has ὅσοι νόθων, and Henry Stephens' fraudulent statement that he found ὅσον and μόθων in his pretended "Italian MSS" has led critics astray and suggested a number of emendations founded on the supposition that there was real authority for those readings. Mr Tyrrell has done good service by restoring the reading of the only existing

MS and proposing the emendation ὅσσοιν for ὅσοι, pointing out that the same copyist has seven times in this play made the same mistake of writing σ for σσ, or ν for νν. His emendation presupposes that οσοινοθων was mis-written for οσσοινοθων. For the use of the word νόθος, he quotes Nonnus 46, 207, where Pentheus says: μηδὲ δαμῆναι Βασσαρίδων τεδὸν νῖα νόθαις παλάμῃσιν ἐάσης, and compares πλασταῖσι βακχεῖαισι (218), to which I may add from the same speech of Pentheus, πρόφασιν μὲν ὡς δὴ Μαινάδας θυοσκόους (224). Provisionally, I accept this, with a slight preference however in favour of ὅσσοις νόθων, as being a more frequent form than ὅσσοιν, and a more euphonious combination than that given by the concurrence of the double ν, which might cause a slight difficulty in the delivery of the passage.—There is much however in favour of ὅποι μόθων (φορτικὸν ὀρχήσεως εἶδος Schol. on Ar. *Eq.* 697). It makes fair sense and keeps nearer to the MS than most of the emendations.

1064. On the silver-fir, a characteristic tree of Cithaeron, cf. note on 38. At Corinth, Pausanias was shewn two rude images of Dionysus, gilded all over except the face, which was dyed red: these, he was assured, were made at the command of an oracle, from the wood of the tree which Pentheus climbed when he went to spy out the Maenads (III 2 §§ 6, 7).

1065. κατῆγεν, ἦγεν, ἦγεν] ‘He caught by the tip a soaring branch of fir, And tugged it down, down, down, to the dark ground.’ In Greek where the sense of a compound verb has to be given afresh, it is often only the simple verb that is actually repeated (*Hec.* 168, ἀπωλέσατ’ ὠλέσατ’, *Med.* 1252). The repetition of ἦγεν where *we* should probably prefer to repeat the preposition, well expresses (as already remarked by Reiske and Paley) the successive efforts to bend the branch down to the earth; so in Nonnus 46, 152, κόρυμβον χειρὶ πιέζων εἰς πέδον εἰς πέδον εἶλκε. Cf. *Christus patiens* 660, οὐρανοδρόμῳ ξύλῳ ἀνήγον, ἦγον, ἦγον εἰς ἄκρον τέλος, where οὐρανοδρόμῳ and ἄκρον have been apparently suggested by οὐράνιον ἄκρον in 1064.

Fronto *de eloquentia*, p. 148 Naber (thinking apparently of this scene, as represented by some such rendering as that of Attius), *quin erige te et extolle, et tortores istos, qui te ut*

abietem aut alnum proceram incurvant et ad chamaetorta detrahunt, valido cacumine excute (Ribbeck on Attius *Bacchae* XIX, quoted on 982).

1066. On *κυκλοῦτο*, cf. note on 767, *νίψαντο*.—‘E’en like a bow it bent, or rounded wheel, When peg and cord mark out its curvèd disk.’ The *τόρνος* is an instrument used to mark out a circumference by means of a string, with one end made fast at a centre, and a piece of chalk or lead at the other. The passage refers to the gradual process by which the circumference is described. It is important to notice the present participle *γραφόμενος*, as this allows us to conceive of only an arc of the whole circumference being marked out on the wood of the future wheel; the tip of the lofty branch is brought down not to the roots of the tree, but to the ground at some distance from the stem. In a fragment, however, of the *Theseus*, 385, an unlettered slave describes the shape of Θ in the lines, *κύκλος τις ὡς τόρνοισιν ἐκμετρούμενος, οὗτος δ’ ἔχει σημεῖον ἐν μέσῳ σαφές*, where the present participle appears to be somewhat loosely used. Mr Tyrrell in a long, but particularly serviceable, note has collected passages bearing on the meaning of *τόρνος* (*Cycl.* 661, *τόρνευ’ ἔλκε*, Hdt. IV 36 and Plat. *Phil.* 51 C); to these may be added Plat. *Critias*, 113 D, *δύο μὲν γῆς θαλάττης δὲ τρεῖς (τροχούς) οἷον τορνεύων ἐκ μέσης τῆς νήσου*, *Tim.* 33 B, *διὸ καὶ σφαιροειδές, ἐκ μέσου πάντη πρὸς τὰς τελευτὰς ἴσον ἄπεχον, κυκλοτερές αὐτὸ ἐτορνεύσατο*, Aristot. *de mundo* p. 391 b 22, *τοῦ δὲ σύμπαντος οὐρανοῦ τε καὶ κόσμου σφαιροειδοῦς ὄντος καὶ κινουμένου...ἐνδελεχῶς, δύο ἀκίνητα ἐξ ἀνάγκης ἐστὶ σημεῖα καταντικρὺ ἀλλήλων, καθάπερ τῆς ἐν τόρῳ (a lathe-chisel, here and below) κυκλοφορουμένης σφαίρας*, and Aesch. fragm. 54, *βόμβυκες τόρνου κάματος*. Also, Theognis 805, *τόρνον καὶ στάθμης καὶ γνώμονος ἄνδρα θεωρόν*, Plat. *Phil.* 56 B, where it is mentioned, with the *κανὼν*, *διαβήτης* and *στάθμη*, among the tools of the builder’s art in general and of *ξύλουργικὴ* in particular. Hesychius has *τόρνος· ἐργαλεῖον τεκτονικὸν ᾧ τὰ στρέγγυλα σχήματα περιγράφουσιν* (in Blümner’s *Technologie* II 232, a reference is further given to ‘Dionys. Perieg. 157 and Eust. ad h. l.’). For acc. after *γραφόμενος*, cf. 746.

ἐλκει (corrected into ἐλκη) δρόμον is the reading of the MS, which is altered by Reiske into ἐλικοδρόμον (accepted by Dindorf and Nauck) and into ἐλκέδρομον by Scaliger, who is followed by Tyrrell. The former of these compounds finds its parallel in such words as ἐλικοβλέφαρος (Hes.), ἐλικοβόστρυχος (Ar.), and ἐλίκωψ (Iliad), and it actually occurs in Orph. H. 8, 10; the formation of the latter, of the actual use of which there is no example, is supported by ἐλκεχίτων, often used in the Iliad (e.g. 13, 685); and both of these epithets, supported as they are by Epic analogies, may be defended on the ground that in messengers' speeches an Epic colouring is quite in place. The author of the *Christus patiens* in the line already cited has the epithet οὐρανοδρόμω, which was suggested to him partly by οὐράμιον in l. 1064, and partly possibly (as Mr Tyrrell suggests) by some compound epithet of the same formation in the present line. The main objection to ἐλκει δρόμον is, that accepting it involves taking ὥστε with a finite verb (this use being chiefly Epic), and that, even so, the verb applies to the wheel alone and not to the bow. The only instance I can find in Tragedy is Soph. *Trach.* 112, ὥστ' ἀκάμαντος ἢ Νότου ἢ Βορέα τις κύματα...ᾶδῃ, οὕτω.

For similar comparisons in Euripides, suggested by various forms of handicraft, cf. *Hipp.* 468 (κανὼν), *Cycl.* 460 (τρύπανον), and fragm. *Erechth.*, 362, 12, ἀρμὸς πονηρὸς ὥσπερ ἐν ξύλῳ παγείς.

The latest suggestion as to the interpretation of the passage is that made by Mr E. S. Robertson in *Hermathena* III p. 387, where the instrument referred to is understood to be probably a *lathe* of the kind still in use in the North-west provinces of India, the working of which he describes as follows: A stout pole of some elastic wood is fixed into the wall, so as to project at right angles, with its thinner end free. To this end is attached a string, which is brought down and fastened to a pin in the drum of the lathe. The workman then attaches the block of timber which is to be turned into a wheel; and he drags this round...until the string is coiled round the drum as many times as it will go. This of course bends down the pole, which is the process described by κυκλοῦτο...His sug-

gestion is that the simile in the text is taken from the slow bending of the pole in the process of coiling the string.

1068. ὤς] An Epic and Ionic use, not frequent in Tragedy. Aesch. *Ag.* 930, εἰ πάντα δ' ὤς πράσσοιμεν, Soph. *O. C.* 1242, ὥς τις...ὥς καὶ (chor.), Eur. *El.* 155, οἶα δέ τις...ὥς σέ (chor.). Mr Tyrrell however prefers ὤς, taking it as equivalent to ὅτε, but this would give us a somewhat straggling sentence.

κλῶν'...ἔκαμπτεν] cf. Σίνις ὁ πιτυοκάμπτης, Pausan. II 1 § 4, ὁ ληστὴς Σίνις λαμβανόμενος πιτύων ἦγεν ἐς τὸ κάτω σφῶς· ὁπόσων δὲ μάχῃ κρατήσκειν, ἀπ' αὐτῶν δῆσας ἀφήκεν ἂν τὰ δένδρα ἄνω φέρεσθαι.

1072. 'Gently, for fear the steed should throw his rider,' ἀναχαιτίσεις, which is strictly applicable to a horse rearing and throwing off his rider (*Hipp.* 1232, *Rhes.* 786), is here metaphorically applied to the tree on which Pentheus was seated. The same metaphor is kept up in 1074, νότοις and 1107, τὸν ἀμβάτην.

1073. 'It slowly rose aloft to the lofty air.' The epithet ὀρθή is thoroughly applicable to the ἐλάτῃ and has already been applied to the βλάστημα (1071); but it is only by a kind of attraction used of the αἰθήρ. Similarly, for the sake of symmetry, we find in Soph. *El.* 742, ὠρθοῦθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων, where Jebb quotes *Phil.* 682, ἵσος ὦν ἴσοις ἀνήρ.

1076. ὅσον οὐπὼ δῆλος ἦν...καὶ] 'He was all but seen upon his lofty seat, *when...*' This use of καὶ, for ὅτε, is a construction common in the simple style of Epic poetry, as *infra* 1082, καὶ πρὸς οὐρανόν.

1080. We may regard ὄργια as acc. either after τιθέμενον, with γέλων in apposition to it; or (better) after the single notion comprised in the words γέλων τιθέμενον.

1083. 'Twixt heaven and earth He raised a pillar bright of awful flame.' Cf. *supra* 972, n.

1084. σίγησε δ' αἰθήρ] An undoubted instance of the omission of the augment, which Porson endeavoured to remove

by the suggestion, '*transpositione leni reſpone*, αἰθῆρ δ' ἐσίγα' (Kidd's *tracts* p. 190). Cf. *supra* 767, n.

1084. εὐλείμος νάπη] the ποιηρὸν νάπος of 1048; the epithet apparently does not occur elsewhere, but it is equivalent to Homer's εὐλείμων (*Od.* 4, 607). The author of the *Christus patiens*, 2260, who includes this line in his cento, has ὕλιμος νάπη. This was accepted by Dindorf in his last edition. It has since been supported by a fragment of the *Melanippe* of Eur. published by Blass in 1880, no. 495, 34 Nauck, εἶδον δὲ τὸν μὲν ὄρεος ὕλιμφ φόβῃ κρυφθέντα.

1087. διήνεγκαν κόρας, 'stared this way and that'; oddly enough, κόραι is immediately after used in another sense.

1090. ἦσσανες...ἔχουσαι are the readings of the MS. The former makes fair sense, lit. 'they rushed forth, not inferior to any dove in swiftness,' and ἔχουσαι may then be taken absolutely, 'holding on their way, with eager runnings of feet.' To simplify the constr. of ἔχουσαι, ἦσσανα has been proposed (by Heath), and as an alternative we have the obvious suggestion, τρέχουσαι, or δραμοῦσαι (Schöne and Hartung), supported by *Chr. pat.* 2015, οἶμαι, πελείας ὠκύτη' οὐχ ἦσσανες ποδῶν δράμωσι συντόνους δρομήμασιν.

The simile was perhaps suggested by *Iliad* 5, 778, αἱ δὲ βάτην τρήρωσι πελειάσιν ἴθμαθ' ὁμοῖαι, cf. *Soph. O. C.* 1081, ἀελλαία ταχύρρωστος πελειάς.—For συντόνους δρομήμασι, cf. 872 συντείνη δρόμημα.

1093. 'Through the torrent-glen, O'er the rocks they leapt, inspired by heaven-sent madness.' Cf. *Aesch. P. V.* 884, λύσσης πνεύματι μάργφ. Sir Thomas Wyse says, in describing the route from Plataea to Athens through 'the inner foldings of Cithaeron,' 'various small torrent-beds seam the green of the fir-forest, yet in vigour here. Now and then we caught sight of a dizzy pathway and...sundry mysterious recesses ran up the glens, amidst half-burnt trunks and knotted roots. Later, the mountain faces began to close upon each other, and to present scenery, in its more forest-like character of rock and tree, for the legends of Oedipus and Pentheus' (*Impressions of Greece* p. 198).

1096. αὐτοῦ...ἔρριπτον] *Cycl.* 51, ῥίψω πέτρον τάχα σου, *Iph. T.* 362, ὅσας γενείου χεῖρας ἐξηκόντισα.

1099. θύρσους ἔσαν. Πενθέως, στόχον δύστηνον] The constr. of the gen. is the same as that illustrated in the last note. στόχον (Reiske's excellent emendation for τ' ὄχον) δύστηνον, is in general apposition to the sense of the previous sentence. Cf. 9, 30, 250, 1232, *Or.* 499, 727, *H. F.* 323, *Hipp.* 815 (Kühner *Gk. Gr.* § 406, 6).

1101. 'For far aloft, beyond their eager reach, He sat, a poor, perplexed and helpless captive.' Aesch. *Ag.* 1376, ὕψος κρείσσον ἐκπηδήματος.

1103. 'At last they strove by shattering (riving) oaken boughs, To up-tear the roots, with bars—but not of iron.' συγκεραυνούσαι, Archil. 79, συγκεραυνωθείς, 'thunder-stricken'; Cratinus ap. Athen. 494, τοὺς καδίσκους συγκεραυνώσω σποδῶν.—ἀσιδήροις is a 'limiting epithet' which makes it possible to transfer μόχλοις from its primary meaning of 'iron crowbars' to its metaphorical application to the boughs of tough oak here used to prise up the roots of the fir tree on which Pentheus is seated. On such epithets see Cope on Arist. *Rhet.* III 6 § 7.

1106. φέρε...λάβεσθε] This combination of the singular with the plural imperative is also found with ἄγε, ἰδέ, and εἰπέ, and may be explained by regarding the singular imperative as a stereotyped form which, owing to constant use in everyday life, came to be treated as an uninflected interjection. *Od.* 3, 475, παῖδες ἔμοι, ἄγε Τηλεμάχῳ καλλίτριχας ἵππους ζεύξατε, *Soph. Trach.* 821, ἴδ' οἶον ὦ παῖδες κ.τ.λ., *Ar. Ach.* 318, εἰπέ μοι, τί φειδόμεσθα τῶν λίθων, ὦ δημόται (Kühner *Gk. Gr.* § 371, 4 a).

1108. Agave's fanciful description of the spy as some beast astride the silver-fir, is intended to lead up to the sequel where, in her growing frenzy, she regards the head of her own son as that of a lion. For 1110, cf. *Hor. Carm.* 3, 25, 15—16.

1113. For rhetorical effect, the name of Pentheus is reserved to the end of the sentence, and the pause, at so early a point as the end of the first foot of the line, is admirably adapted to express the sudden fall. Milton *P. L.* 6, 912 (quoted by Jodrell), *Firm they might have stood, | Yet fell.*

1114. ἱερία] *infra* 1246, καλὸν τὸ θῦμα... For the μίτρα, cf. 833.

1120. 'Do not, for all *my* errors, slay *thy* son.'

1124. οὐδ' ἔπειθέ νιν] The subject of the preceding and the succeeding clauses here becomes the object of the short intervening sentence.

1125—1130. Imitated by Theocritus 26, 22, Ἴνῳ δ' ἐξέρρηξε σὺν ὤμοπλάτῃ μέγαν ὄμον λὰξ ἐπὶ γαστέρα βᾶσα, Nonnus 44, 68 ἡμιτόμον Πενθήος ἐρρυσσάμενῃ πόδα λαιμῷ κ.τ.λ.

1128. 'But the god himself lightened her handiwork'; this is added to shew that it was only by supernatural power that she was able to wrench the shoulder off the body. 'No human force,' observes Dr Joddrell, 'unaided by artificial instruments can ever detach the tenacious adhesion of the sinews and tendons of the human body.'

1129. Ovid *Met.* III 722, *dextramque precantis abstulit; Inoo lacerata est altera raptu.*

1131. 'Nihil ex illo ἐπείχε efficias ad Bacchas reliquas aptum. Scrib. ἐπείγε [*sic*], urgebat et incitabat' (Madvig). The Attic form would of course have been ἡπειγε, and the middle ἡπειγετο would have been more natural than the active. ἐπείχε, *instabat* (*HerACL.* 847, Hom. *Od.* 22, 72, ἐπὶ δ' αὐτῷ πάντες ἔχωμεν), makes good sense:—'Autonoe and all the crowd Of Bacchanals pressed on.'

1132. In apposition to the sense implied in ἦν δὲ πᾶσ' ὁμοῦ βοή (= ἐβόων ὁμοῦ), we have ὁ μὲν στενάζων, and (by a slight change of construction, as in *HerACL.* quoted below) αἱ δ' ἡλάλαζον, instead of αἱ δ' ἀλαλάζουσαι. For examples of the implied subject split up into its component parts, and each of those parts placed in the nom. in apposition to that implied subject, cf. Aesch. *P. V.* 201, στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο, οἱ μὲν θέλοντες...οἱ δὲ τοῦμπαλιν σπεύδοντες, Soph. *Ant.* 260, λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί, φύλαξ ἐλέγχων φύλακα, Eur. *HerACL.* 40, δυοῖν γερόντοιν δὲ στρατηγεῖται φυγή, ἐγὼ μὲν...καρχαίνων...ἡ δ' αὖ...σάξει, *Phoen.* 1462, Xen. *Hell.* II 2 § 3, οἰμωγῇ...εἰς ἄστυ διήκεν, ὁ ἕτερος τῷ ἐτέρῳ παραγγέλλων (*Kühner Gk. Gr.* § 493, 2).

1134. γυμνοῦντο] on the omission of the augment, see note on 767. For αὐταῖς ἀρβυλαῖς, cf. 946.

1136. διεσφαίριζε] Nonnus 43, 51, πολυστροφάλιγγι δὲ ῥιπῇ ὄρθιον ἐσφαίρωσεν ἐς ἀέρα δίζυγα χηλὴν (cf. 740).

Philostratus, under the title Βάχχαι, describes a picture which had for its subject the revels on Cithaeron; I extract his account of that portion of the painting in which the death of Pentheus was represented (εἰκόνες I, 18, p. 394 = 790):

γέγραπται μὲν, ὦ παῖ, καὶ τὰ ἐν τῷ Κιθαιρῶνι, Βακχῶν χοροὶ καὶ ὕπνοι πετραὶ καὶ νέκταρ ἐκ βοτρυῶν καὶ ὡς γάλακτι τὴν βῶλον ἢ γῇ λιπαίνει, καὶ ἰδοῦ, κιττὸς ἔρπει καὶ ὄφεις ὄρθοι καὶ θύρσοι καὶ δένδρα, οἶμαι, μέλι στάζοντα. καὶ ἦδε σοι ἡ ἐλάτῃ χαμαὶ γυναικῶν ἔργον ἐκ Διονύσου μέγα, πέπτωκε δὲ τὸν Πενθέα ἀποσεισάμενῃ ταῖς Βάκχαις ἐν εἵδει λέοντος, αἱ δὲ καὶ ξαίνουσι τὸ θήραμα μήτηρ ἐκείνη καὶ ἀδελφαὶ μητρὸς αἱ μὲν ἀπορρηγνῦσαι τὰς χεῖρας, ἡ δὲ ἐπισπῶσα τὸν νιὸν τῆς χαίτης. εἵποις δ' ἂν, ὡς καὶ ἀλαλάζουσιν, οὕτως εὖιον αὐταῖς τὸ ἄσθμα. Διόνυσος δὲ αὐτὸς μὲν ἐν περιωπῇ τούτων ἔστηκεν ἐμπλήσας τὴν παρεῖαν χόλου, τὸν δὲ οἶστρον προσβακχεύσας ταῖς γυναιξίν· οὔτε ὀρώσι γοῶν τὰ δρώμενα, καὶ ὅποσα ἱκετεύει ὁ Πενθεύς, λέοντος ἀκούειν φασὶ βρυχωμένον.

On the death of Pentheus as a theme of ancient art, see the descriptions of the illustrations, printed on p. cvii ff. of the *Introd.*

1139. οὐ ῥάδιον ζήτημα] For the acc. in apposition to the previous sentence, cf. 1100.

1140. Hor. *Sat.* 2, 3, 304, *quid? caput abscissum demens cum portat Agave nati infelicis sibi tum furiosa videtur.* Agave with the head of Pentheus is a not unfrequent subject in works of ancient art; she is generally represented as grasping it by the hair, instead of holding it aloft transfixed on the point of her thyrsus as in the present passage. See woodcut on p. 73.

1144. *Antiatt.* p. 87, 29. γαυριᾶν καὶ τοῦτο μέφονται. Δημ. περὶ τοῦ στεφάνου, Εὐρ. Βάκχαις. This may be a careless reference either to γαυρουμένη here or to γαυρούμενος in 1241, or else some actual part of γαυριᾶν may have been used in the lost portion of the play (*infra* 1300).—Attius *Bacch.* fr. XVII (3), *quanta in venando adfecta est laetitudine.*

1146. 'Her fellow-huntsman, who had shared victorious A chase where tears are all the victor's meed.' The MS has ἦ (referring to ἄγρας), for which Schöne (after Heath) proposed ἡ, referring to Agave. He objects to the manuscript reading on the ground that it throws together the words τὸν ξυνεργάτην ἄγρας τὸν καλλίνικον which ought (as he thinks) to be taken separately,

but it may be remarked that if we remove τὸν καλλίνικον from τὸν ξυνεργάτην ἄγρας, we leave the latter not sufficiently distinguished in sense from τὸν ξυγκύναγον.—δάκρυα is acc.

1150. 'But sober sense, and awe of things divine,
I deem the noblest course, and wisest too,
For mortals who indeed that path pursue.'

σοφώτατον κτήμα, which is accepted by Nauck and Dindorf (from Orion), seems to me less intelligible than the manuscript reading χρῆμα.—The concluding lines of this brilliant ῥῆσις may strike some readers as tame by comparison with the rest of the speech; but we here find the same law holding good as that which has been observed in the speeches of the Attic Orators, where the part immediately *before* the peroration is marked by an outburst of eloquence which in the present instance finds its climax in the words ἡ δάκρυα νικηφορέϊ, while the conclusion itself is characterized by a calm and severe self-control (cf. note on *Ar. Rhet.* III 19 § 1 in Cope's ed.). 'In a Greek speech,... wherever pity, terror, anger, or any passionate feeling is uttered or invited, this tumult is resolved in a final calm; and where such tumult has place in the peroration, it subsides before the last sentences of all.' Jebb's *Attic Orators*, I p. ciii.

1153. Elmsløy ingeniously suggests that the part of Agave as well as that of the 'Second Messenger' may have been assigned to the same actor, and that the short chorus following may have been introduced to give him time to change his dress. In any case, it is clearly a dramatic gain for the messenger to retire before Agave appears, as he would otherwise either become a κωφὸν πρόσωπον, or be compelled to enter into a tedious dialogue with Agave, at a point in the play when the interest of the spectator is excited to the highest pitch.

1157. πιστὸν Ἀιδαν] This is explained to mean 'a sure pledge of doom,' and as parallels Schoene quotes *Ag.* 1086, δίκτυον Ἀιδου (of the garment in which Agamemnon was entangled when he received his death-blow), and *Soph. Ant.* 1190, νυμφεῖον Ἀιδου κοῖλον (of the vault in which Antigone was imprisoned). But the difficulty is really in the word πιστὸν, which,

in such a connexion, has no parallel except Homer's *σὼς αἰ- πὺς ὕλεθρος*, *Il.* 13, 773 (quoted by Mr Tyrrell). *κόσμον Ἄιδου* might be suggested by 857; but, though this would suit τὰν *θηλυγενῆ στολάν*, it is less applicable to the *νάρθηξ* with which it is more closely connected; *βάκτρον Ἄιδου* would be less open to objection, as the Bacchic wand is called *κισσίνου βάκτρον* in 363. If an adj. is preferred, *προὔπτον Ἄιδαν* (suggested by *O. C.* 1440) would make better sense than *πιστόν*. Mr Tyrrell proposes *ἐπακτὸν Αἶδαν* (a doom brought on one's self). *κέντρον Ἄιδου* might also be proposed as not inapplicable to the *ταῦρος* mentioned below; the 'ferule with fair shaft' is in the hands of Pentheus a 'fatal ox-goad' before which the phantom form of the bull Dionysus advances, leading him onward to his doom (cf. 920). Cf. Nonnus, 14, 243, *κέντωρ θύρσος*, and *αιων.* in *Etymologicum magnum* (MS Flor.) *κέντορι Βασσαρίδων*. For *προηγητήρα*, Eur. fragm. 813, *τυφλὸν...προηγητήρος ἐξηρητημένον*.

1161. *τὸν καλλίνικον*] sc. ὕμνον. *H. F.* 180; Pind. *Ol.* 9, 3; *Nem.* 4, 16. 'Glorious is the triumph-song which ye have achieved, ending in wailing and tears; 'tis goodly sport to bathe the hand in the blood of a son till it drips again*.' 1166. *ἐν διαστροφῶς ὅσσοις*] a peculiar use of *ἐν* where *σύν* might have been expected, or where no preposition need have been used. Something like it is found in Soph. *Phil.* 60, σ' ἐν *λιταῖς στείλαντες*, *ib.* 102, ἐν *δόλῳ ἄγειν*, *Trach.* 886 (*θάνατον ἀνύσασα*) ἐν *τομῇ σιδήρου* (Kühner *Gk. Gr.* § 431 p. 404).

1168. For *ὀρθοῖς* (used in frag. 337, *τί μ' ἄρτι πημάτων λελησμένην ὀρθοῖς*;) Hermann proposes *τί μ' ὀροθύνεις ὦ*; The Epic word *ὀροθύνεις* is found in Aesch. *P. V.* 200.

1169. 'Lo! from the mountain we bring to the hall a shoot but newly cut, our happy quarry.' The mother in her frenzy mistakes the head of her son for a freshly-cut branch of ivy or vine. This passage is famous in connexion with the historical anecdote told by Plutarch, *Crassus* 32, 33:—[The Parthian general] Surena sent the head and hand of Crassus to Hydrodes in Armenia'... (c. 33) 'When the head of Crassus was brought to the door, the tables were taken away, and an actor of tragedies, Jason by name, a native of Tralles, chanted

* See *Supplementary Note*.

that part of the Bacchae of Euripides which relates to Agave. While he was receiving applause, Sillaces, standing by the door of the apartment, and making a reverence, threw the head of Crassus before the company. The Parthians clapped their hands with shouts of joy, and the attendants, at the command of the king, made Sillaces sit down, while Jason handed over to one of the members of the chorus the dress of Pentheus, and laying hold of the head of Crassus, and putting on the air of a bacchant (*ἀναβακχεύσας*), he sang these verses with great enthusiasm :—

φέρομεν ἐξ ὄρεος
ἔλικά νεότομον ἐπὶ μέλαθρα
μακαρίαν θήραν.

This delighted all the company; and while the following verses were being chanted, which are a dialogue with the chorus,

A. τίς ἐφόνευσεν; B. ἐμὸν τὸ γέρας,

Pomaxathres [the Parthian who had killed Crassus] springing up (for he happened to be at the banquet), laid hold of the head, deeming it more appropriate for *him* to say this than for Jason. The king was pleased, and made Pomaxathres a present, according to the fashion of the country, and he gave Jason a talent. In such a farce (*ἐξόδιον*) as this, it is said, that the expedition of Crassus terminated, just like a tragedy' (George Long's transl., slightly altered).

1180. *μάκαιρ' Ἀγαύη*] Sen. *fragm. Phoen.* 1, *Felix Agave: facinus horrendum manu Qua fecerat gestavit ut spoliū caput Cruenta nati Maenas in partes dati.* If *μάκαιρ' Ἀγαύη* is assigned to the chorus, we must understand the sense to be continued in the reply *κληζόμεθ' ἐν θιάσοις*, 'so they call me amid the revellers.'

1185. 'The whelp is yet young and is just blooming with a downy cheek beneath its crest of delicate hair.' It is either this passage, or part of the description of Dionysus in l. 235, that is translated by Attius *Bacch.* 8, *ei lanugo flora nunc [genas] demum inrigat.* Nonnus 46, 201, *δέρκεο ταῦτα γένεια νεότηχα.* Philostratus in his account of the picture already referred to

(1139 n.), describes the head of Pentheus as *νεωτάτη καὶ ἀπαλὴ τὴν γένυν καὶ πυρσὴ τὰς κόμας*.

θάλλει is Musgrave's conjecture for *βάλλει*, which is intelligible in itself (= *ἐκβάλλει*, *φύει*, 'putting forth,' Paley), though I cannot find an exact parallel. For the general sense, cf. Aesch. *S. C. T.* 534, *στείχει δ' Ἴουλος ἄρτι διὰ παρηίδων, ὥρας φνούσης, ταρφὺς ἀντέλλονσα θρίξ*. Pindar has *δένδρε'* (acc.) *ἔθαλλε χῶρος*, *Ol.* 3, 23.

1192. *ὁ γὰρ ἀναξ ἀγρεὺς*] 'For the king (Dionysus) is a very captor,' referring perhaps to Dionysus *Ζαγρεὺς*, cf. fragm. quoted on l. 74.

1195. It seems unnatural to assign to the chorus this reference to Pentheus; exultant as they are at the death of the king, they are not so heartless as to feel no pity for the mother who has unconsciously caused his death. They call her *τράμων* in 1184, and *τάλαινα* in 1200.

1197. *περισσὴν περισσῶς*] *Cho.* 'booty strange.' *Ag.* 'in strangest wise.'

1204. *θηρὸς* depends on *ἦν* (*ἄγραν*).

1205. 'Not with the loopèd darts of Thessaly.' *Θεσσαλῶν γὰρ εὔρημα τὸ δόρυ* (Schol. on *Hipp.* 221, *Θεσσαλὸν ὄρπακα*). *Or.* 1477, *ἀγκύλας... ἐν χεροῖν ἔχων* (where the thong of the javelin, *amentum*, is used for the javelin itself). Aesch. *fragm.* 14, *καὶ παλτὰ ἀγκύλητα καὶ χλῆδον βαλῶν*, poet. ap. Ath. 534 E, *ἔρως κεραυνὸν ἡγκυλημένος*. "The two ends of the strap were tied round the shaft several times and arranged in a loop, through which the fingers were put (*διηγκυλωμένοι*, Ovid, *Met.* 12, 326, *inserit amento digitos*). At the moment of throwing the spear the loop was pulled violently, by means of which the strap, in being unwound, conveyed to the spear a rotating movement, similar to that of the missiles of our rifled guns" (Guhl and Koner, *Life of the Gks. and Romans*, p. 242).

1206. *λευκοπήχεσι χερῶν ἀκμαῖσι*] a somewhat redundantly ornate phrase for 'the fingers of our fair hands.' *Phoen.* 1351, *λευκοπήχεις κτύπους χεροῖν*, where the adj. logically belongs to the genitive, as in Aesch. *Cho.* 21, *ὀξύχειρ κτύπος = κτύπος ὀξύς χερῶν* (Kühner, *Gk. Gr.* § 402, 3).

1207. *κᾶτα κομπάζειν* *χρεῶν* καὶ *λογχοποιῶν ὄργανα* *κτᾶσθαι μάτην* ;] Nauck, feeling the difficulty of *κομπάζειν*, transposes *μάτην* and *χρεῶν* (cf. *Hierph.* 978, *κομπάζων μάτην*), but an easier, and, I venture to think, a more conclusive correction would be to suppose that *καίτακομπάζειν* is an error of the copyist for *κατ' ἀκοντίζειν*, *καίτακοντίζειν*. 'Must one then hurl the dart, and get one armourers' weapons, all in vain? Why *we*' (in contrast to those who hunt with darts and lances with such poor success) 'have, with the bare hand alone, captured our quarry and torn his limbs asunder.' The general sense however may simply be (as maintained in Wecklein's review) 'what avails all the boasting in brazen weapons? *Our* deed has turned the prowess of armed men into an idle boast.'

1210. *χωρὶς* intensifies the idea of separation in *διεφορήσαμεν*. *θηρὸς* however is open to suspicion, as, if expressed at all, we should have expected it in the former clause (cf. however 781—2). *χωρὶς σιδήρου τ'* has been suggested with much probability. But *χωρὶς* has already been used adverbially in 1137.

1212. *Πενθέυς τ' ἐμός παῖς ποῦ 'στιν* ;] 'C'est le trait de notre Thyeste, s'écriant, l'horrible coupe dans la main :...*mais cependant je ne vois point mon fils*' (Patin, *Eur.* II 261).

1213—5. *Phoen.* 489, *προσφέρων πύργοισι πηκτῶν κλιμάκων προσαμβάσεις*. Nonnus 44, 78, *σὺ δὲ σύμβολα παιδὸς Ἀγαυῆς πῆξον ἀριστοπόνιοιο τεοῦ προπάροιθε μελάθρον*, 46, 230, *παρὰ προπύλαια δὲ Κάδμου πῆξατε τοῦτο κάρηνον, ἐμῆς ἀναθήματα νίκης*. 'The marble *lion-head* antefixa, which terminate the northern angles of the western pediments of the Parthenon, and are usual ornaments in other parts of such a building, indicate that Euripides has not neglected one of the most pathetic features of madness—its partial saneness and sense of propriety,' Wordsworth's *Athens and Attica*, p. 100, where Vit. 3, *in cymis*capita leonina sunt scalpenda*, is quoted.—For the custom of setting up the spoils of the chase, or the heads of slaughtered enemies, outside a building, cf. *Iph. T.* 73—5, *ἐξ αἰμάτων γοῦν ξάνθ' ἔχει θριγκώματα, θριγκοῖς δ' ὑπ' αὐτοῖς σκύλ' ὄρᾱς ἡρτημένα* ; *τῶν καθανόντων γ' ἀκροθίνια ξένων*, Aesch. *Ag.* 578, *θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα δόμοις ἐπασσάλευσαν ἀρχαῖον γάνος*. Eur. is probably thinking of the parts between

* *simis* p. 82, 25 ed. Rose.

the triglyphs, the square spaces known as metopes, and usually adorned with images in relief, representations of ζῶα, which led to this part of the entablature being called the ζωφόρος. It has however been suggested that, owing to the reference to the nailing up of the head, *wooden* triglyphs are here meant, and this is all the more probable as the triglyphs were originally nothing more than vertically fluted beam-ends, while the metopes were the vacant spaces between. *Iph. T.* 113, εἰσω τριγλύφων ὅποι κενόν, and *Or.* 1366, πέφευγα...κεδρωτὰ παστᾶδων ὑπὲρ τέρεμνα Δωρικός τε τριγλύφους (Müller's *Ancient Art*, § 52, 3).

1216. ἄθλιον βάρος] Also used by Soph., in *El.* 1140, of the remains of Orestes.

1218. In support of the perhaps unnecessary alteration μόχθων, for μοχθῶν, Wecklein quotes *Iph. A.* 1230, Aesch. *P. V.* 900, and Soph. *Ai.* 888, in all which passages the possessive genitive πόνων is used in a 'qualitative' sense.

1221. ὕλη...δυσσευρέτω] 'the trackless wood,' a more poetic reading than Reiske's δυσέρετον, or Hermann's δυσσευρέτως (an adverb like δυσεκλύτως in Aesch. *P. V.* 60).

1226. καταθάνοντα being virtually the passive of κατακτείνω (which has no aor. pass. of its own in good Greek) is naturally followed by Μαινάδων ὕπο.—1229. δρυμοῖς] For the oak copses of Mount Cithaeron, cf. 685.

1231. *Iph. T.* 520, ἔστιν γὰρ οὕτως οὐδ' ἄκραντ' ἡκούσατε.—

1232. ὄψιν οὐκ εὐδαίμονα] in apposition to λεύσσω αὐτήν (*Orest.* 727) Scaliger's excellent correction of the prosaic αὐτῆς.—1236, Cf. 118.

1240. ὥς ἂν κρεμασθῇ] Hermann's proposal ὥς ἀγκρεμασθῇ gives us the same constr. as in 1214, ὥς πασσαλεύσῃ. Cf. *fragm.* 270 *Erechth.* πέλταν πρὸς Ἀθήνας περικίοισιν ἀγκρεμάσας θαλάμοις. Hermann's objection to the ordinary text is that ἂν is out of place, *ut in re minime dubia*. "Mihi nondum exploratum est," replies Matthiae, "ἂν in dubiis tantum rebus coniunctivo addi. supra v. 483 verba ὥς ἂν σκότιον εἰσορᾷ κνέφας reddere nolim cum Hermanno, *ut, si libet, tenebras adspiciat*. nam qui in obscuro carcere inclusus est, tenebras adspicere debet.

sive ei libeat, sive non libeat. et hoc loco negare tamen poterat pater, quod filia petebat."

1251. **δύσκολον**] 'crabbed'; the line is quoted by Stobaeus.

1253—5. **εὖθηρος εἴη... ὅτ'... θηρῶν ὀριγνῶτ'**] 'Oh that my son might be as lucky as his mother whene'er amid (a troop of) Theban youths he goes a hunting.' "Quum dicit *ὀριγνῶτο*, non *ὀριγνᾶται*, ipso verbi modo indicat, non esse Pentheum venationis studiosum. itaque non opus habuit adiicere, *at ille non it* venatum" (Hermann). The optative is found, as here, dependent on an optative expressing a wish, in Aesch. *Eum.* 297, *ἔλθοι... ὅπως γένοιτο τῶνδ' ἐμοὶ λυτήριος*, Soph. *Ajax*, 522, *γενοίμαν... ὅπως προσείποιμεν*, *Trach.* 955, *εἴθε γένοιτ'... αὔρα, ἥ τις μ' ἀποικίσειεν*, and Eur. *Hel.* 433. Eur. sometimes violates this rule, as in *Ion*, 672, *εἴη... ὥς μοι γένηται*, where subj. follows the opt. of prayer, and in *Hel.* 176, *πέμψειεν ἵνα λάβῃ* (R. Shilleto). —At the end of the line **ἅμα** is redundant after **ἐν**; so in *Ion*, 716, *ἅμα σὺν βάκχαις*. 1255. For **θεομαχεῖν**, cf. 325.

1257. [*Hel.* 435, *τίς ἂν... μόλοι, ὅστις διαγγέλειε...*] Shilleto *adv.*

1259. **φρονήσασαι** ['when ye come to your senses,' Plat. *Phaedr.* 231 D, *ὥστε πῶς ἂν εὖ φρονήσαντες ταῦτα καλῶς ἔχων ἡγήσαντο*] Shilleto *adv.*

1264—70. Cadmus begins by making trial of Agave's outward senses: he finds that her sense of sight is becoming true again, as her clouded vision passes away, and the sky seems brighter to her than before; he next leads her on, step by step, till her inward sense returns, and she is at last conscious that the head she is holding in her hand is that of her own son.

1267. **καὶ διυπετέστος**, *ἀντὶ τοῦ διανγέστερος* (*Etym. Magn.* referring to this passage). In Homer *διυπετής* is an epithet applied to rivers alone (*Il.* 16, 174; 17, 263; 21, 268 and 326; *Od.* 4, 477), 'fed by, swollen with, rain from heaven.' Here Euripides, while keeping the Homeric quantity of the second syllable, departs from the Homeric meaning of the word. He might easily have written *καὶ διαφανέστερος* instead. The word is also found in an obscure fragm. of Eur. 812, *διυπετὴ κτείνειαι*, and in *Rhes.* 43, *διυπετὴ δὲ νεῶν πυρσοῖς σταθμά*, while Erotianus,

gloss. Hippocr., explains it *διανγῆς καὶ καθαρός*. (On this and other Homeric words apparently misused by Attic poets, *προθέλυμος*, *ἔμπατος*, *ἀμφίγνος*, see Shilleto in *Journal of Cl. and S. Philology*, IV 315—8.) The following fragment of the *Bacchae* of Attius was supposed by Scaliger to be a careless rendering of the present line, XVIII (15),...*splendet saepe, ast idem nimbis interdum nigret*.—1268. τὸ πτοηθὲν, cf. 214, ὡς ἐπτόηται.

1269—70. As the symmetry of the *στιχομυθία* is broken by Agave replying in two lines instead of one only, it has been proposed to strike out the second and read *γινώσκω δέ πως* in the first; but it is worth while suggesting, that the exceptional length of her reply, which was probably delivered very slowly, is intended to express the gradual dawning of her slowly returning senses.

1274. On *σπαρτῶ*, which is to be taken with ὡς λέγουσι, see note on 264.

1281. ἄθρησον κ.τ.λ.] ‘Now scan it keenly and more clearly mark it.’ *ἀθρεῖν* is used of earnest gaze, and thus denotes an advance in emphasis on the preceding synonyms, *σκέψαι*, *εἰσιδέειν*, *λεύσσω*. G. Curtius *Gk. Etymology*, book I § 13, has some interesting pages on several of the Greek words for ‘sight,’ as distinguished from one another by the aid of Comparative Philology.

1283. *προσεικέναι*] for the manuscript reading *προσεοικέναι*, is also found in Ar. *Eccl.* 1161; among the other parts used in Attic Greek are *ῥοιγμεν*, *εἴξασιν* and *εἰκώς* (see Veitch, *Gk. Verbs*).

1285. The MS has *οἰμωγμένον*, which is best corrected into *ῥῆμωγμένον*, i.e. ‘bewailed by me ere *thou* couldst recognise it.’ Musgrave (followed by Nauck) has *ῥημαγμένον*, which seems less easy to understand. 1286. *Heracl.* 931, *χείρας ἕξεσθαι σέθεν*.

1287. ἐν οὐ καιρῶ=ἀκαίρως, cf. οὐ πάλης ὑπο, 455; Thuc. 3, 95, τὴν οὐ—περιτείχισιν, 5, 50, τὴν οὐκ—ἐξουσίαν, 7, 34, τὴν τῶν Κορινθίων οὐκέτι ἐπαναγωγὴν (Kühner *Gk. Gr.* § 461, 6 d); also without the article, as in *Hipp.* 196 quoted on l. 455.

1288. τὸ μέλλον is acc. either ‘of respect,’ or after the transi-

tive sense implied in καρδία πῆδημ' ἔχει. Cf. Aesch. *Ag.* 788, Ἰλίου φθορὰς...ψήφους ἔθεντο=ἐψηφίσαντο,—Soph. *Trach.* 997, οἶαν μ' ἄρ' ἔθου λώβαν,—*O. C.* 583, τὰ δ' ἐν μέσῳ ἢ λήσιν ἴσχεις ἢ δι' οὐδενὸς ποιῇ,—Eur. *H. F.* 709, ἂ χρὴν σε μετρίως σπουδὴν ἔχειν, *Or.* 1069, ἐν μὲν πρῶτά σοι μομφὴν ἔχω,—*Ion* 572, τοῦτο καὶ ἔχει πόθος (Kühner *Gk. Gr.* § 411, 4). To these may be added Soph. *El.* 123—5, τίν' αἰὲ τάκεις οἰμωγὰν...Ἀγαμέμνονα; Dem. p. 53, 11, p. 366, 26, τεθνήκασι δέει τοὺς Φιλίππου ξένους.

1291. Cf. 337.—1295. ἐμάνητε...ἔξεβακχεύθη, cf. 36, ἐξέμηνυ. [*Suppl.* 1001, ἐκβακχευσάμενα, Plato *VIII Rep.* 561 A, ἐκβακχευθῇ] Shilleto *adv.* 1296. ἄρτι μανθάνω] *Alc.* 940.

1300. ἐν ἄρθροισι συγκεκλημένον] Cf. Philostratus *εἰκόνες* I § 18 (Βάκχαι), (after passage quoted on l. 1139) ταῦτα μὲν τὰ ἐν τῷ ὄρει, τὰ δὲ ἐγγὺς ταῦτα, Θῆβαι ἤδη καὶ Κάδμου στέγη καὶ θρήνος ἐπὶ τῇ ἄγρα καὶ συναρμόττουσιν οἱ προσήκοντες τὸν νεκρόν, εἴ πη σωθεῖν τῷ τάφῳ. At this point a line is lost containing the reply of Cadmus, as was first pointed out by Matthiae.—1303. συνήψε] sc. ὁ θεός.—1305. ἄτεκνος ἀρσένων παῖδων] *Phoen.* 324, ἀπεπλος φαρέων λευκῶν.—1306. τόδ' ἔρνος καταθρόνῳ] constr. κατὰ σύνεσιν, *Troad.* 740, ὦ φίλιτατ', ὦ περισσὰ τιμηθεῖς τέκνον.

1308. ἀνέβλεψ'] Elmsley's correction for ἀνέβλεπεν, which would give us an anapaest in the third place, as a short vowel before βλ is always lengthened except in the case of βλαστάνω and its derivatives. In *fragm.* 1002, τὸ μὲν τέθηκε σῶμα· τοῦτο δ' ἀναβλέπει is altered by Cobet and Nauck into αὖ βλέπει, which is better than ἀμβλέπει. The short vowel apparently remains short in Ar. *Vesp.* 570, τὰ δὲ συγκύπτουθ' ἅμα βληχᾶται, where however Shilleto would read ἀμβληχᾶται, or βληχᾶται alone. In the Tragic poets there are thirty-three instances (in Eur. alone twenty-four) of the short vowel being lengthened in compounds before βλ; ten instances in which the vowel of the augment or of reduplication is lengthened before βλ, as against three in which it is left short (*S. Phil.* 1311, *El.* 440, and *fragm.* 491); twice is a short vowel lengthened before βλ in the middle of a word, once only left short (Aesch. *Suppl.* 761,

βύβλου); lastly, the short vowel is eighteen times lengthened before βλ in the following word, and only five times left short, Aesch. *Suppl.* 317, Soph. *O. T.* 717, *O. C.* 972, *fragm.* 124, 491.

The accurate study of the lengthening of short vowels before combinations of mutes and liquids in Greek Iambics has been much advanced by the Rev. H. E. Savage's elaborate tables of statistics printed in the *Memoranda* of the Cambridge Philological Society for May 9, 1878, from which the numerical statements above quoted are borrowed.

1308—9. *ὅς συνεχίχες, ὦ τέκνον, τοῦμόν μελαθρον*] cf. 392; *Iph. T.* 57, *στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες*; Pliny *Ep.* 4, 21, 3, *unus ex tribus liberis superest domumque pluribus adminiculis paulo ante fundatam desolatus fulcit ac sustinet*, Virg. *Aen.* 12, 59.

1312. Those who keep *δίκην* *ἐλάμβανεν* are compelled to render it: 'he (sc. any one who insulted me) got his deserts.' This involves an interchange of *δίκην λαμβάνειν*, which is generally used of the person who punishes, with *δίκην διδόναι*, which is the corresponding term for the person punished. Another instance of the exceptional use is found in Hdt. 1, 115, *εἰς ὃ ἔλαβε τὴν δίκην*. But it would seem better on the whole to print *ἐλάμβανες*. 'No one ever dared to insult me, while he saw your presence, for you were certain to exact from him the proper penalty' (= *ἐμέλλες λαμβάνειν*). *δίκην διδόναι* is frequently used by Eur. in its ordinary sense, and we have already had it twice in this play (479, 847); again, in a recently discovered fragment attributed to him, *δίκην λαμβάνειν* is used in the opposite meaning (papyrus edited by Weil and Blass l. 7, *ἐκεῖνος εἰ μὲν μείζον ἡδίκηκέ τι, οὐκ ἐμὲ προσήκει λαμβάνειν τούτων δίκην*). It is therefore extremely improbable that the poet interchanged the two senses in the present passage.

1315. Cf. note on 264.—1317. *τῶν φυλάτων ἀριθμήσει*] For the gen., cf. Hor. *Ep.* 19, 13, *scribe tui gregis hunc*.—1327. [vid. Elmsl., aliter *Androm.* 1063] Shilleto *adv.*

1329. After this line there is a considerable *lacuna* in the MS, only one line of Agave's speech having been preserved, and

the earlier part of the speech of Dionysus being also lost. This was first indicated by Tyrwhitt, who pointed out that the verse cited from the *Bacchae* by the scholiast in Ar. *Plut.* 907, εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος, must have been part of the lost speech of Agave. We gather the purport of that speech from two references to it in the rhetorician Apsines, *Rhet. Gr.* I p. 399 ed. Spengel (=IX p. 587 ed. Walz, where the treatise according to Ruhnken's view is ascribed to Longinus), ἔτι κινήσομεν ἔλεον αὐτοὶ κατηγοροῦντες ἑαυτῶν. τοῦτό ἐστι μὲν εὐρέϊν καὶ παρὰ τοῖς τραγικοῖς ποιηταῖς, ἀμέλει παρὰ τῷ Εὐριπίδῃ ἢ τοῦ Πενθέως μήτηρ Ἀγαυὴ ἀπαλλαγείσα τῆς μανίας καὶ γνωρίσασα τὸν παῖδα τὸν ἑαυτῆς διεσπασμένον κατηγορεῖ μὲν αὐτῆς, ἔλεον δὲ κινεῖ. Also p. 401 Sp (=590 W), τοῦτον τὸν τόπον κεκίνηκεν Εὐριπίδης οἶκτον ἐπὶ τῷ Πενθεί κινήσαι βουλόμενος. ἕκαστον γὰρ αὐτοῦ τῶν μελῶν ἢ μήτηρ ἐν ταῖς χερσὶ κρατοῦσα καθ' ἕκαστον αὐτῶν οἰκτίζεται (he also refers to Hecuba's speech over the dead body of Astyanax, *Tro.* 807). The compiler of the *Christus Patiens* appears to have had the speech in the MS which he used, as several lines are to be found in his *cento* which cannot be traced to any of the other plays from which he borrowed, but which are particularly suitable to such a speech as that described by Apsines. Two of these were detected by Porson (*Kidd's Tracts*, p. 169), καὶ πῶς νῦν ἢ δύστηνος εὐλαβουμένη πρὸς στέρνα θῶμαι; τίνα (sic) θρηνήσω τρόπον. George Burges, who made preparations towards editing the play and allowed Elmsley to have access to his proposed recension of the text*, wrote two sets of Greek verses, of slight critical value, to fill up the *lacuna* (they may be seen in the *Gentleman's Magazine* for Sept. and Dec. 1832). A partial endeavour to restore the loss was afterwards made by Hartung, *Euripides Restitutus* II (1844) p. 556; but it was reserved for Kirchhoff to found, on a careful examination of the *Christus Patiens*, a more systematic restoration of the lost portion (*Philologus* (1853) 8, 78—93). In the 34 more or less complete verses which he prints, there is much that can hardly have been written by Euripides, and one of his fragmentary lines from the *Chr. Pat.* 1473, πᾶσαν ἡματωμένην, cannot have belonged to this portion of the play as it is obvi-

* See p. 265—7.

ously borrowed from l. 1135, *πᾶσα δ' ἡματωμένη*. His restoration has been judiciously revised (with considerable retrenchments) by Wecklein in his recent edition (1879). Wecklein's first line (which is not accepted by Kirchhoff) is taken from a passage in Lucian, *Piscator* § 2 (first pointed out by Musgrave), but it does not necessarily refer to the *Bacchae*, and is quite as applicable to the fate of Orpheus as to that of Pentheus: *καὶ μὴν ἄριστον ἦν καθάπερ τινὰ Πενθέα ἢ Ὀρφέα λακιστὸν ἐν πέτραισιν εὐρέσθαι μόρον*.

1330. The mutilated remainder of Dionysus' speech begins with a prophecy of the transformation of Cadmus and Harmonia into serpents. In another play, Eur. actually represented on the stage the commencement of the change, as is shewn by the following somewhat ludicrous lines, *fragm.* 922, οἴμοι, δράκων μοι γίγνεται τὸ γ' ἡμισυ τέκνον, περιπλάκῃθι τῷ λοιπῷ πατρί. Cf. Ovid *Met.* 4, 584, *me tange manumque accipe dum manus est, dum non totum occupat anguis*; and Milton *P. L.* 9, 505, *never since of serpent kind Lovelier, not those that in Illyria changed, Hermione (sic) and Cadmus*.

The close of Philostratus' description of the picture of the revels in Cithaeron (*εἰκόνες* 1 § 18, already quoted in part on 1139) shews that he had in mind the above fragment, as well as the lost line restored above from the Schol. on Ar., *εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος*.

ἡ δ' Ἀγαυὴ περιβάλλειν μὲν τὸν υἱὸν ὤρμηκε, θιγεῖν δὲ ὀκνεῖ. προσμέμικται δ' αὐτῇ τὸ τοῦ παιδὸς αἷμα τὸ μὲν ἐς χεῖρας, τὸ δὲ ἐς παρεῖαν, τὸ δὲ ἐς τὰ γυνὰ τοῦ μαζοῦ. ἡ δὲ Ἀρμονία καὶ ὁ Κάδμος εἰσὶ μὲν, ἀλλ' οὐχ οἵπερ ἦσαν, δράκοντε γὰρ ἤδη ἐκ μηρῶν γίγνονται, καὶ φοβίς αὐτοὺς ἤδη ἔχει, φρούδοι πόδες, φρούδοι γλουτοί, καὶ ἡ μεταβολὴ τοῦ εἶδους ἔρπει ἄνω. οἱ δὲ ἐκπλήττονται καὶ περιβάλλουσιν ἀλλήλους, οἷον ξυνέχοντες τὰ λοιπὰ τοῦ σώματος, ὥς ἐκεῖνα γοῦν αὐτοὺς μὴ φύγοι.

1333. ὅχον δὲ μόσχων] First explained by Musgrave, who quoted the following passage of the *Etym. Magn.*, Βουθή· πόλις Ἰλλυρίδος· εἴρηται ὅτι Κάδμος ἐπὶ βοῶν ζεύγους ἐκ Θηβῶν ταχέως (sc. θοῶς) εἰς Ἰλλυρικοὺς παραγενόμενος ἔκτισε πόλιν. The legendary city founded by Cadmus is still called *Budua* (in Dalmatia near Montenegro).

1334. βαρβάρων, sc. the tribe of *Encheleis*. On the legend of Cadmus, so far as referred to in the latter part of this play, cf. Apollodorus III 5, 4, ὁ δὲ Κάδμος μετὰ Ἀρμονίας Θήβας ἐκλιπὼν πρὸς Ἑγχελέας παραγίνεται. τούτοις δὲ ὑπὸ Ἰλλυριῶν πολεμουμένοις, ὁ θεὸς ἔχρησεν Ἰλλυριῶν κρατήσῃν, ἐὰν ἡγέμονα Κάδμον καὶ Ἀρμονίαν ἔχωσι· οἱ δὲ πεισθέντες ποιοῦνται κατὰ Ἰλλυριῶν ἡγεμόνας τούτους καὶ κρατοῦσι· καὶ βασιλεύει Κάδμος Ἰλλυριῶν .. αὐτοῖς δὲ μετὰ Ἀρμονίας εἰς δράκοντα μεταβαλὼν εἰς Ἡλύσιον πεδῖον ὑπὸ Διὸς ἐξεπέμφθησαν.—1336. The plundering of the shrine of Delphi, which was fated to bring destruction on the plunderers, is referred to in Herod. 9, 41, ἔστι λόγιον ὡς χρεῶν ἐστὶ Πέρσας ἀπικομένους ἐς τὴν Ἑλλάδα διαρπάσαι τὸ ἱρὸν τὸ ἐν Δελφοῖσι, μετὰ δὲ τὴν διαρπαγὴν ἀπολέσθαι πάντας...τοῦτον δ' ἔγωγε τὸν χρησμὸν, τὸν Μαρδόνιος εἶπε ἐς Πέρσας ἔχειν, ἐς Ἰλλυριοὺς τε καὶ τὸν Ἑγχελέων στρατὸν οἶδα πεποιημένον, ἀλλ' οὐκ ἐς Πέρσας.

1341—3. εἰ σωφρονεῖν ἔγνωθ'...εὐδαιμονοῖτ' ἄν] As the protasis contains εἰ with the aor. indic., the indicative aor. or impf. with ἄν would have been the normal construction; accordingly it has been proposed to read εὐδαιμονοεῖτ' ἄν. This alteration however cannot be regarded as certain; the optative refers to the future, and means, 'Still for all that, if you have the son of Zeus for your ally, you may yet be happy.' In other words, instead of using the impf. indic., which would have rudely told Agave that under certain circumstances she *might* have been happy, but is *not*, the god shews himself not a θεὸς δεινότατος alone, but also ἡπιώτατος (861), by referring to a future possibility of her being restored to happiness. Two conditional sentences, the first referring to the past and the second to the future, are here condensed into one, which may be expanded as follows: εἰ δὲ σωφρονεῖν ἔγνωτ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον σύμμαχον ἄν εἴχετ', εἰ δ' ἔχοιτέ νυν φίλον, εὐδαιμονοῖτ' ἄν. In the text, the *apodosis* of the first is suppressed, and the true *protasis* of the second is expressed in the participle κекτημένοι.

[exemplis ab Hermanno laudatis adde sis Soph. *Electr.* 797—8, πολλῶν ἂν ἦκοις, ὦ ξέν', ἄξιος τυχεῖν, εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς. Plat. *Phaedr.* 251 A, καὶ εἰ μὴ δεδίει τὴν τῆς σφόδρα μανίας δόξαν, θύοι ἂν ὡς ἀγάλματι καὶ θεῷ τοῖς παιδικοῖς. ubi nollem editores nuperi monstrum illud, sane in

libris paucis inventum, recepissent (δεδίδει plusperfectum est indicativi, δεδιδείη ad notissimum librariorum errorem refertur, η post ει temere irrepente). ceterum miror Hermannum, qui rectissime de reliquis disputavit, non hoc loco item optativum retinuisse. vult enim Bacchus id ostendere, posse etiam nunc Thebanos felicitate frui. quid sibi voluerit Matthiae parum intelligo. de Latinis cf. Plaut. *Mil. Glor.* IV 8, 46, 'etsi ita sententia *esset*, tibi servire *mavelim*,' cuius loci vim perspexit Lindemann] Shilleto *adv.* 1347. Cf. 1298.

1345. ἦδετε] This is one of the three passages in the Greek drama, where editors follow Elmsley in admitting forms of the pluperfect with a short penultimate in the *first* or *second* person plural. The others are Ar. *Lys.* 1098, δεινὰ κα' ὑπεπόνθεμεν, and Soph. *O. T.* 1232, ἦδεμεν, where there is no difficulty in retaining the reading of the MSS, ἦδουμεν. In the present instance, ἦδετε is an emendation, but it makes better sense than the manuscript reading εἶδετε. See G. Curtius, *On the Greek Verb*, p. 432 of translation by Wilkins and England.

1348. πρέπει...οὐχ ὁμοιοῦσθαι] *hyperbaton* for οὐ πρέπει, otherwise μὴ might have been expected. [vid. Thucyd. VI 16] Shilleto *adv.* Cf. *Alc.* 682, *Hel.* 1448.

1350. δέδοκται...τλήμονες φυγαί] An Attic instance of what is called the *schema Pindaricum* (Pind. *Ol.* X 6, ἀρχαὶ λόγων τέλλεται, *Pyth.* X ult. κείται κυβερνάσας, and *fragm.* 45 βάλλεται...φόβαι. ἀχείται ὀμφαί,...χοροί). In Attic Greek, the use of the singular verb with the plural or dual subject is generally confined to the verbs εἶναι and γίνεσθαι (e.g. Soph. *Trach.* 520, ἦν...κλίμακες, Eur. *Ion*, 1146, ἐνὴν...ὑφαί, Plato *Symp.* 118 B γίγνεται, *Rep.* 363 A, γίγνηται...,—also in *Gorg.* 500 D and Ar. *Vesp.* 58, ἔστι followed by dual). Cf. Plato *Theaet.* 173 D, σπουδαὶ δ' ἐταιρειῶν...καὶ σύνοδοι καὶ δειπνα καὶ σὺν ἀλητρίσι κῶμοι οὐδὲ ὅναρ πράττειν προσίσταται αὐτοῖς. In almost all the above examples, as here, the verb stands first. In the present instance the singular is probably used because of the awkwardness of the circumlocution δεδογμένοι εἰσὶν, especially as τλήμονες φυγαί is virtually equivalent to a singular in sense. As additional examples in *lyrical* passages, we have *Hel.* 1358, μέγα τοι δύναται...στολίδες κ.τ.λ. and *Phoen.* 349, ἐσιγάθη σᾶς ἔσοδοι (so one MS) νύμφας. Cf. Abbott's *Shakespearean Grammar*, §§ 333, 335.

1358. *Ion* 992, ποῖόν τι μορφῆς σχῆμ' ἔχουσιν ἀγρίας.

1361. τὸν καταβάτην Ἀχέροντα] 'The nether Acheron,' the river descending to the under-world, explained in L. and S. 'that to which one descends.' But in the *Odys.* 13, 110 we have the gates *by* which men descend from the land into the sea called θύραι...καταβαταὶ ἀνθρώποισι.—The river Acheron in Thesprotia, after rushing through a deep, dark, chasm, passed into the sea through the *Acherusia palus*, which has now almost vanished; the stream did not disappear underground like some of the rivers of Greece, yet it was supposed to be in communication with the under-world; thus, Pluto under the name of Aidoneus was said to have once reigned in that region (Pausan. *Att.* 17), and on its banks there was an oracle which was consulted by evoking the dead, νεκρομαντεῖον (Hdt. 5, 92). The gloomy gorge of the river, and the malaria said to be still prevailing in the neighbouring plain of *Phandri* (Cramer's *Greece* I 112), would naturally account for the ancient superstition which thus connected the stream of Acheron with the realm of the dead.

1365. The MS has ὄρνις ὅπως κηφήνα πολιόχρως κύκνος, which is retained by Nauck and by Hermann, who places a comma before and after κηφήνα; Musgrave however alters πολιόχρως into πολιόχρων, which is adopted by Dindorf, as πολιόχρως seems more applicable to the aged Cadmus than to Agave; we thus get, instead of three nominatives to one acc., two of each in pairs, ὄρνις κύκνος and κηφήνα πολιόχρων. For κηφήνα cf. *Tro.* 191, γραῦς κηφήν; for πολιόχρως, *Herc. F.* 110, πολιδὺς ὄρνις, 692, κύκνος ὡς γέρων ἀοιδὸς πολιδὺν ἐκ γενέων. Similarly in *El.* 153, Electra lamenting her father compares herself to a swan, which πατέρα φίλτατον καλεῖ δλόμενον δολίοις βρόχων ἔρκεσιν.

Swans, as well as storks, were regarded by the ancients as notable for their affection toward their parents, Cic. *de fin.* II 33 (*indicia pietatis*). In the present passage, the daughter flinging her arms round the neck of her aged father, is compared to a swan folding its wings about the feeble form of its parent. Cygnets, especially at the time when they are losing their dark plumage, may be often observed flapping their young wings

vigorously in the presence of the parent birds ; and some such action as this appears to have suggested the simile in the text.

The combination ὄρνις...κύκνος may be defended by *Hel.* 19, κύκνον μορφώματ' ὄρνιθος, and *Iph. T.* 1089, ὄρνις...ἀλκυών. But ὄρνις seems too far removed from κύκνος, and the absence of a word corresponding to χερσίν in the previous line, leads one to suggest that ὄρνις, which is not wanted, may have taken the place of a lost word such as πτεροῖς.

1371. τὸν Ἀρισταίου] Unless, as is very probable, some lines have been lost after this, we must understand οἶκον, a doubtful ellipse. In the passage formerly quoted to confirm it, *Ar. Ach.* 1222, θύραξέ μ' ἐξενέγκατ' ἐς τὸν Πιττάλου, where Elmsley proposed τὰ, the editors now prefer τοῦ.

As the Greek law required one who was guilty of homicide to go into exile, Agave is naturally represented as leaving Thebes ; her going to the house of Aristaeus, the husband of her sister Autonoe, is not inconsistent with this, as the legend describes him as wandering from place to place, in Thessaly, Thrace, &c.

1374. The solemn movement of the successive long syllables is apparently intended to serve as an echo to the sense.

1380. εἰς τόδ'] sc. χαίρειν, implied in the preceding χαίρε. 'Fare thee well, father.' 'Fare thee well, my sorrowing daughter ; and yet 'twere hard for thee to fare well.' *Hec.* 426, (*Polyx.*) χαίρε...(Hec.) χαίρουσιν ἄλλοι μητρὶ δ' οὐκ ἔστιν τόδε, *Aesch. Ag.* 538, (*Cho.*) χαίρε...(Herald) χαίρω· τεθνᾶναι δ' οὐκέτ' ἀντερῶ. Cf. *Alc.* 511.

1384. The personification of Cithaeron reminds one of *Soph. O. T.* 1391, ἰὼ Κιθαιρών, τί μ' ἐδέχου.

1387. Βάκχαις δ' ἄλλαισι μέλοιεν] "sed neque quid aliis Bacchis cordi esse velit, apparet (nam Cithaeron et thyrsus mire coniunguntur), neque quas alias significet Bacchas, quae omnes perosa sit. Aliis, non sibi Bacchas earumque res cordi esse iubet : Βάκχαι δ' ἄλλαισι μέλοιεν," Madvig, *Adv.* I p. 54.

1388—1392. These last five lines occur at the end of four other plays (*Androm. Hel. Med. Alc.*), with the exception that in *Med.* the first line runs πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ.

Hermann suggests a curious reason for this repetition which is worth quoting:

... *'Scilicet, ut fit in theatris, ubi actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur.'*

It will however be remarked that this conventional conclusion is not entirely appropriate either to the present play, or to the *Medea*. Possibly (as suggested in Wecklein's ed. of the latter play) their transfer from one play to another was due to the actors, and not to the poet himself. The *Iph. Taur.*, *Orestes* and *Phoenissae*, all close with the following sentence: ὁ μέγα σεμνή Νίκη, τὸν ἐμὸν βίον κατέχοις καὶ μὴ λήγοις στεφανούσα.



ANTIQUE TERRACOTTA LAMP FROM CYPRUS.

CONSPECTUS OF CHORAL METRES.

For information on Greek choral metres, the student may refer either to Linwood's *Greek Tragic Metres*, or to Dr J. H. H. Schmidt's *Introduction to the Rhythmic and Metric of the Classical Languages* [1869], translated by Dr J. W. White, 1879 (some references to the metres of this play may be found on pp. 71, 75, 130—132). An elementary outline for beginners is given in the preface to Badham's English ed. of the *Ion*, and in Anthon and Major's *System of Greek Prosody*, 1845. Among books of special research on this subject may be mentioned Rossbach and Westphal, *Metrik der griechischen Dramatiker u. Lyriker nebst den begleitenden musischen Künsten*, esp. part iii, 1856; J. H. H. Schmidt, *Die Kunstformen der griechischen Poesie* (the third vol., 1871, includes the text and *schemata* of all the lyric parts of Euripides, pp. xlv—lxxxi); and W. Christ, *Metrik der Griechen u. Römer*, 1874; also H. Buchholtz, *Tanzkunst des Eur.*, 1871, and R. Arnoldt, *Die chorische Technik des Eur.*, 1878.

In the following schemes, I have not considered it worth while to give the precise technical name of each line after the manner of writers on Greek metre of the school of Hermann; this has been carefully done in the editions of Schöne and Tyrrell. I have thought it enough (with Wecklein) to give a symmetrical conspectus of the metres,

indicating, however, in the case of each chorus, the general character of the rhythm used, and adding a few notes where necessary. The symbol — (often in the penultimate place in the series) denotes a long syllable that is specially lengthened, being usually equivalent to a long followed by a short syllable; in other words, to three short syllables.

παρόδος 64—169.

[Other arrangements may be found in Westphal, *u. s.* III p. 320, and Schmidt, *u. s.* III p. xli—li.]

στροφή α' 64—67 = 68—71.

Ionic a minore verses, with the last syllable of the Ionic foot sometimes omitted. The following scheme involves ending l. 71 with some such word as κελαδῶ. Some, however (as Schmidt), decline to regard the verses as antistrophic and retain the manuscript reading ὑμνήσω.

64	∞ —	∞ — —		68
65	∞ — —	∞ — —	∞ — —	69
66	∞ — —	∞ — —	∞ — —	70
67	∞ — —	∞ — —	∞ —	71

στροφή β' 72—87 = 88—103.

Choriambic followed by *Ionic a minore* rhythms (as in Soph. *O. T.* 483 ff.). The Ionic measure is also used in the invocation of Iacchos by the chorus of μύσται in Ar. *Ranae* 324—353. It is specially suited for the expression of strong excitement. A still more vehement degree of emotion is expressed by the choriambic rhythm.

72	— ∞ — ∞ — — —	88
	∞ — ∞ — — —	
	∞ — ∞ — — —	

75 - ˘ ˘ - ˘ - - - 91
 ˘ ˘ - ˘ - - -
 ˘ ˘ - ˘ - - -

80 ˘ ˘ - - ˘ ˘ - -
 ˘ ˘ ˘ - ˘ ˘ - -
 ˘ ˘ - - ˘ ˘ - - 96

 ˘ ˘ - - ˘ ˘ - -
 ˘ ˘ - - ˘ ˘ - -
 ˘ ˘ - - ˘ ˘ - -
 ˘ ˘ - - ˘ ˘ - -

85 ˘ ˘ - - ˘ ˘ - - 101
 ˘ ˘ - - ˘ ˘ - - ˘ ˘ -

87 - ˘ ˘ - ˘ - - - ˘ ˘ - 103

στροφή γ' 105—119 = 120—134.

Choriambic rhythms.

105 - ˘ ˘ - ˘ - - 120
 - ˘ ˘ - ˘ - -
 ˘ ˘ ˘ ˘ ˘ ˘ ˘ - -
 - ˘ ˘ ˘ ˘ ˘ - -
 - ˘ ˘ - ˘ - ˘

110 ˘ ˘ - ˘ ˘ - ˘ - ˘ 125

 ˘ ˘ ˘ - ˘ ˘ - ˘ -
 ˘ ˘ ˘ - ˘ ˘ - ˘ ˘ -
 - - - ˘ ˘ - - - ˘ ˘ - -
 ˘ ˘ - - - ˘ ˘ - - - ˘ ˘ - -

115 ˘ ˘ ˘ - ˘ ˘ - ˘ ˘ - 130
 - ˘ ˘ - ˘ ˘ - ˘ ˘ -
 - ˘ ˘ - ˘ ˘

 ˘ - - - ˘ ˘ - ˘ -
 119 - - - ˘ ˘ - - 134

ἐπεὶ 136—169.

Various measures of a lively and animated character including paeonic (e.g. 135, 160), dactylic (139, 159, 165 ff.), choriambic (136) and dochmiac rhythms (145).

135	-	υ	υ	-	υ	υ	
	-	υ	υ	-	υ	-	-
	υ	-	υ	υ	-	υ	υ
	υ	υ	-	υ	υ	-	-
	-	υ	υ	-	υ	υ	-
140	-	υ	υ	-	υ	υ	υ
	υ	-	-	-	υ	υ	-
	-	υ	υ	-	υ	-	-
	-	υ	υ	-	υ	-	υ
145	υ	-	-	-	υ	-	
	-	-	-	υ	-	-	
	-	-	-	υ	-	-	
	υ	-	-	-	υ	-	υ
	υ	-	υ	-	-	-	-
150	υ	-	υ	υ	-	-	υ
	υ	υ	-	-	υ	υ	-
	-	υ	-	υ	υ	-	-
	-	υ	υ	-	-	-	-
	-	-	-	υ	-	υ	-
155	-	υ	υ	-	υ	υ	-
	υ	υ	-	υ	-	υ	-
	-	υ	υ	-	υ	υ	-
	-	υ	υ	-	υ	υ	-
160	-	υ	υ	-	υ	υ	
	υ	υ	υ	υ	-	υ	
	υ	-	υ	υ	-	υ	
165	-	υ	υ	-	υ	υ	-
	-	υ	υ	-	υ	υ	-
	-	υ	υ	-	υ	υ	-

στάσιμον πρῶτον.

[Westphal, *u. s.* and Schmidt, p. liii.]

στροφὴ α' 370—385 = 386—401.

Ionic a minore alternating with *choriambic* rhythms

370	υ υ - - υ υ -	386
	υ υ - - υ υ -	
	υ υ - υ υ υ -	
	υ υ - - υ υ -	
	υ υ - - υ υ -	
375	υ υ - - υ υ -	391
	- υ υ - - υ υ - υ υ -	
	- υ υ - - υ υ -	
	- υ υ - - υ υ -	
	υ υ - - υ υ -	
380	υ υ - - υ υ -	396
	υ υ - - υ υ - -	
	υ υ - υ υ υ - -	
	υ υ - - υ υ -	
	- υ υ - - υ υ -	
385	- υ υ - - υ υ - υ - -	401

στροφὴ β' 402—415 = 416—433.

Glyconeian verses (consisting as usual of a choriambus and, under certain limitations, two dissyllabic feet). Combined with these are instances of the pherecratean (e.g. 402, 403, 405), a variety of the same type (being a glyconeian with the choriambus in the middle, and with the last syllable omitted from the following dissyllabic foot). A graceful measure.

402	υ - - υυ - -	416
	- - - υυ - -	
	υ - - υυ - υ -	
405	- - - υυ - -	420
	υυ - υυ - υ -	
	- υ - υυ - υ -	
	- - - υυ - -	
	- - - - - υυ -	
410	υυυ - - - υυ -	425
	- - - υυ - -	
	υ - υυ - υυ υυ υυ	
	υ - - υυ - - υ	
	υ - υυ υυ - υυ υ	
415	υ υυ υ - - υυ - υ - -	431

στάσιμον δεύτερον.

[Westphal, p. 322, Schmidt, p. lvi.]

στροφή β' 519—536 = 538—555.

Ionic rhythm (with one or two resolved syllables).

	υυ - - υυ -	
520	υυ - - υυ - -	539
	υυ - - υυ - -	
	υυ - υυ υυ υ	
	υυ - - υυ - -	
	υυ - - υυ - -	
525	υυ - υυ υυ - -	544
	υυ - υ - υ - -	
	υυ - υ - υ - -	
	υυ - - υυ - -	
	υυ - - υυ - -	

530	∪ ∪ — ∪ — ∪ — — ∪ ∪ — ∪ — ∪ — — ∪ ∪ — ∪ — ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — —	549
535	∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — ∪ — —	554

ἐπὶ δὲ 556—575.

Ionic rhythms (556—570), followed by *choriambic* (571, 572), and closing with a *glyconeian* (574) and *pherecratean* (575). The metre of 573 is uncertain (perhaps two dactyls with the first syllable resolved ∪ ∪ ∪ — ∪ ∪). On metrical grounds, Westphal, approved by Schmidt, regards the first word of l. 572 (*βροτοῖς*) as an interpolation.

556	∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — —
560	∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — —
565	∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — — ∪ ∪ — —
570	∪ ∪ — — ∪ ∪ — —

— ∪ — ∪ — — ∪ —
 ∪ — — — ∪ —
 ∪ ∪ ∪ ∪ ∪ πατέρα τὸν ἔκλυον
 — — — — — ∪ —
 575 — — — ∪ — —

κομμὸς between the Chorus and Dionysus, 576—603.

[Westphal, p. 378, Schmidt, p. lxi.] Irregular rhythms, mainly *dochmiac* and *dactylic*, well adapted for a scene of tumultuous excitement.

576 ∪ —
 ∪ ∪ — — ∪ — —
 ∪ — — — ∪ — — —
 ∪ ∪ — ∪ ∪ ∪ ∪ ∪ ∪ ∪ — ∪ —
 580 ∪ ∪ — — ∪ — —
 ∪ ∪ — — ∪ — —
 ∪ ∪ — — ∪ — —
 ∪ ∪ — — ∪ ∪ —
 ∪ ∪ — — ∪ ∪ ∪ ∪
 585 ∪ — ∪ ∪ ∪ ∪ ∪ ∪
 — —
 ∪ ∪ — —
 ∪ ∪ ∪ ∪ — ∪ — ∪ — ∪
 ∪ ∪ — ∪ ∪ ∪ — ∪
 590 ∪ ∪ — — ∪ ∪ —
 — ∪ — ∪ — ∪ — ∪
 ∪ ∪ ∪ ∪
 ∪ ∪ ∪ — ∪ — ∪ — ∪ —
 — ∪ — ∪ — ∪ — ∪
 595 — ∪ — ∪ — ∪ — —

— —
 — — — — — — —
 ∪ ∪ — ∪ ∪ — ∪ ∪ —
 ∪ ∪ ∪ — ∪ ∪ ∪ ∪ ∪
 — — — —
 600 ∪ ∪ ∪ ∪ ∪ ∪ ∪ ∪
 — ∪ — ∪
 ∪ ∪ — ∪ — ∪ — ∪ — ∪ — ∪
 ∪ ∪ ∪ ∪ — ∪ ∪

στάσιμον τρίτον 862—911.

[Schmidt, p. lxii, who describes the two strophes as ‘an uncommonly beautiful piece of composition,’ divides each of them into 3 periods corresponding to ll. 862—872 ; 873—7 ; 878—882.]

στροφή 862—881 = 882—901.

Glyconean rhythms.

— — — ∪ — —
 — — ∪ —
 ∪ ∪ — — — ∪ —
 865 — — ∪ ∪ — 885
 — — — — —
 — — — ∪ — —
 — ∪ — ∪ —
 — — ∪ —
 870 — — — ∪ — 890
 — — — ∪ —
 — — — ∪ —
 — — — ∪ —
 — — — ∪ —

980 υ υ υ - υ - υ - - υ - 1000

- υ - υ υ - υ - - υ -

- - - υ - - - υ υ υ - -

υ υ υ - υ -

υ - - υ - υ - - υ -

985 υ υ υ - υ - τίς ὄδ' ὀρειδρόμων 1005

- - - - - μαστήρ Καδμείων

υ υ υ υ υ υ υ υ υ - υ -

υ υ υ υ υ υ

- υ - - υ - υ - - υ -

990 υ - - υ υ υ υ - - υ - 1000

υ - - υ υ

υ - υ - υ υ υ υ - υ - υ -

υ - - υ - - υ - -

995 υ υ υ υ υ υ υ υ υ - υ - 1015

υ - - υ -

ἐπὶ δὲ 1017—1023.

υ - υ - υ - υ υ - υ υ -

υ - - υ υ υ -

υ - - υ -

1020 υ - - υ - υ - - - -

υ - - υ - - υ υ υ (?)

υ υ υ υ υ υ

υ υ - υ - υ - - υ -

κομμός of Chorus, interrupted by trimeters spoken by the
Messenger, 1030—1042.

[Schmidt, p. lxii.] *Dochmiacs.*

1031 - - - υ υ υ - υ - - υ -

θεός [σὺ]

1034	- - - υ -	υ υ υ - υ -
	- υ υ - - -	
1037	υ υ υ - υ υ υ	υ - υ - - - (?)
	υ υ υ - υ -	
1041	υ υ υ - υ -	υ υ υ - - -
	υ υ υ υ υ -	υ - - - υ -

In 1037 Schmidt suggests that the second *Διώνυσος* may have its penultimate short; but it would be better to alter it (as has been suggested) into *Διὸς παῖς*, rather than allow such a license.

χορικὸν (Monostrophic ode) 1153—1164.

[Schmidt, p. lxxiv, makes 1155 an Iambic trimeter (like 1159 and 1161), *τὰν τοῦ δράκοντος ἐκγενέτα (τοῦ) Πενθέως*. This involves having an anapaest in the fourth place.]

	υ υ υ - - -	- υ υ
	υ υ υ - - -	- υ -
1155	- - υ - υ - υ υ - - -	
	- - - υ υ - υ -	
	- - υ υ - υ -	-
	υ υ υ - - -	
	- - υ - - -	υ - υ - υ -
1160	- - - - -	
	- - υ - - -	υ - υ - υ υ
	- υ υ - υ υ υ	
	υ υ υ - υ -	υ - - - -
	υ υ υ υ - υ -	

κομμὸς between the Chorus and Agave, 1168—1199.

στροφή 1168—1183 = 1184—1199.

Mainly *dochmiacs*: in 1173—4, we have *iambi* followed by anapaests; in 1175, trochees; in 1177, a pherecratean;

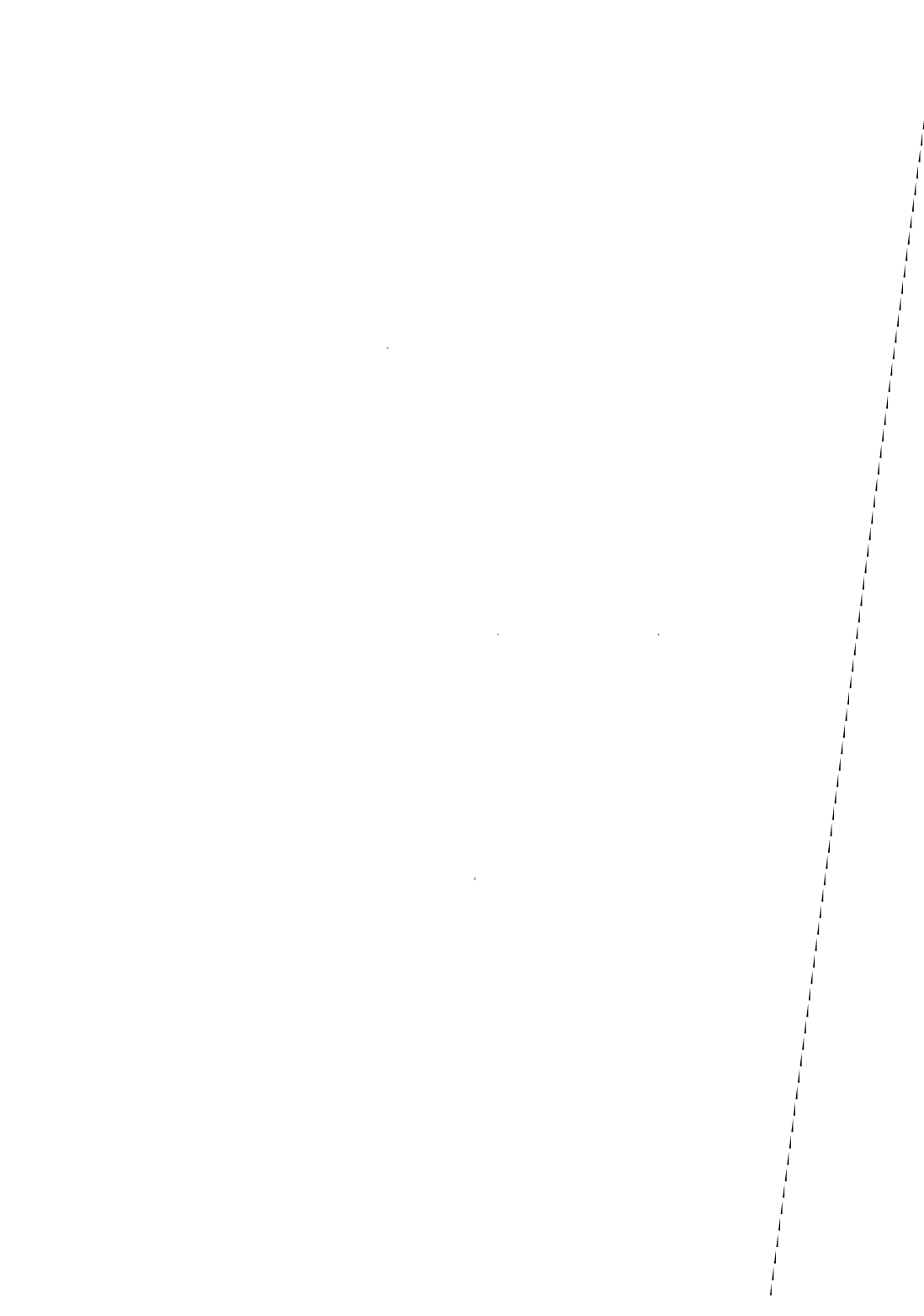
1179—80, *iambelegi*; and 1181, *bacchi*us. Schmidt, p. lxxix, makes 1169—1170 a double *bacchi*us repeated, as in 1180—I, and 1177: he also gets a *senarius* in 1174 by prefixing *κᾶνευ σθένους*, and proposing in the antistrophic line 1190, *σοφὸς ἀνέπηλ' ἐπὶ θῆρα τόνδε Μαινάδας*.

	υ υ υ - - -	υ υ υ - - -
	υ υ υ - υ υ	
1170	υ υ υ υ υ υ	υ υ υ υ
	υ υ υ - - -	
	υ - - υ -	υ - - υ υ
	υ - υ - υ -	υ - -
	υ - υ - υ υ -	υ υ - υ
1175	- υ - υ υ	
	υ υ υ υ υ -	
	υ - - υ υ - -	
	υ υ υ - - -	
1180	υ - υ - υ	- υ υ - υ υ -
	υ - υ - -	- υ υ - υ υ -
	υ - - υ - -	υ - - υ - υ
	υ υ υ υ υ -	
	υ υ υ - υ -	υ - - υ -

1368—end.

Concluding March in Anapaests.





APPENDIX.

Introduction, p. x—xii. (*The Legend of Dionysus*.)

ON the etymological signification of the name of Dionysus Professor Max Müller writes as follows in the *Academy* for Aug. 5, 1882, p. 95. There can be ‘little doubt that Dionysos corresponds to a Sanskrit prototype Dyu-nis-ya, lit. the child of Dyu-nise, of Day and Night, or of Heaven and Earth, one of the most natural and intelligible names of the sun... A few of the epithets of Dionysos...may here be pointed out in order to show how well they agree with the solar character of the god, and with his descent from the two parents, or the two mothers, Heaven and Earth, Day and Night. He is called *Protogonos*, *Pyrigenes*, *Antauges*, *Chrysokomos*, *Lampter*, *Philodaphnos*, *Brisaios*, *Erikapaios*, &c. In the epithet *Nyktelios* we have a mere repetition of the second part of *Dio-nyxos* [a dialectic form of *Dionysus*]; ‘and in *Dimeter* (Sanskrit *dvimâtâ*), *Dimorphos*, *Diphyes* we read the story of his double descent and his double character, the bright and the dark, the diurnal and the nocturnal god. The epithet of *Hyes* shows that from an early date Dionysos represented the Sun in his character of rain-bringer, which accounts for his becoming afterwards an *Antheus*, *Karpios*, *Dendrites*, a vivifying and genial god, and, lastly, the representative of that most genial and vivifying beverage with which his name became in the end most intimately connected—the juice of the grape.’

p. xciii. (*Textual criticism of the play*.)

Since the publication of my first edition, I have met with a recension of the text of the *Bacchae*, together with Idyll xxvi of Theocritus, by George Burges, of Trinity College, Cambridge (1786—1864). It was probably printed in 1818, but never pub-

lished. For an opportunity of examining this text I am indebted to the kindness of the late Dr Luard, Registrar of the University, who in 1881 lent me his presentation copy. It is a small pamphlet of 64 pages; marginal references to the *Christus Patiens* are printed systematically throughout the play, and many unnecessary alterations and additions are introduced from that source. The play is thus extended to more than 1700 lines, about 300 more than appear in our ordinary editions. Most of the emendations are extremely improbable, and to print the whole of them would be no real service to the criticism of the play. I have only selected those that appear to me to have some slight value or interest, although even this selection includes many, of which a sober judgment could not possibly approve. It is of this recension that Elmsley says on p. 10 of his preface: *Textus sui inspiciendi copiam mihi fecit vir amicissimus. Multa in eo optime constituta reperi. Sed pruritum illum corrigendi, etiam ubi omnia integerrima sunt, quem in me reprehendit Hermannus, ego quoque nequeo non reprehendere in Burgesio*. Two of the following emendations are already known to scholars through Elmsley's edition, namely those in lines 451 and 998. Among the rest may be found two or three which are of special interest, in so far as they anticipate suggestions which have independently occurred to other editors at a later date (cf. 479, 678, 962).

2 ὃν ποτ' ἔτεκεν. 8 τεφρούμεν', ἀμύδρου τ' ἔτι πυρὸς ζῶσαν
 πλόγα. *versum 20 post 22 posuit Burgesius, mutato πρῶτον in*
πρῶτος; idem initio v. 23 πρῶτος legit. 22 (ἐμφανῆς) ἐν φάναϊς.
 32 (αὐτὰς) αὐτὸς. 38 ἐν ὀρόφοις τ' (sic) ἦνται πέτρας. 43 ὅτ' ἐγή-
 ρασκε. 67 εὐὰν ἀζομένα. 68 τίς ὁδῶ ποῦς; 89 (ἀνάγκαισι)
 ἀνελιθυίαις. 92 (ἔτεκεν) ἔδικε (*servato in antistropha* ὄρεσι, l. 76).
 93 κεραυνοπλήγα. 95 παλαμαῖς. 99 (ἔτεκεν δ') ἀνέψξ'. 102
 (ἄγραν) ὕδραν. 106 κισσοῖ...χλοηραὶ σὺν μίλακι. 111 ἐνδυτα στικ-
 τῶν νεβρίδων στέφετε. 113 νάρθηχ' ἄβρογυῖους ποσὶ σοῦσθ'. 115
 Βρόμιος αὐτὸς ἄγει. 126 ἐν δὲ βακχείαν συντονὴν κέρασεν. 145
 ὁ βακχεὺς δ', ἔρπον ἔχων εὐώδη, ἑξαρχος φλογὶ πεύκας. 148 θαλάζων.
 169 (ἄγει) ἄγω. 178 *cum Musgravio* ἡδόμην. 180 (θεοῦ)

τάχει. 190 κάπιχαιρήσω. 201 Κρόνφ κεκτήμεθ', οὐκ ἀνατί.
 209 οἶνς δι' ἀριθμὸν ληνὸς (!) αὐξεσθαι θέλει. 218 νήστησι. 223
 πτήσουσαν. 224 μαινάδ' ἢ θουοσκόν. 235 *cum Stephano*
 εὐκοσμος κόμην. 252 τὸ γήρας ὠμὸν εἰσορῶν νοῦν σ' οὐκ ἔχειν.
 264—5 *cum Musgravio transponit.* 270 λέγειν θ' ὁ δυνατὸς καὶ
 θρασὺς τοῖσδ' ἀνὴρ κακὸν πολίταις γίγνεται. 284 οἶνος θεοῖσι
 σπένδεται θεοῦ γάμος. 293 ἔθηκ' αὐτοῦ σφ'. 308 *retinet βάλ-*
λοντα. 340 ἐν τ' ὀργάνοις. 378 ὅς γ' ἔλαχεν. 396 τί
 δὲ μὴ θνητὰ φρονεῖ βραχὺς αἰὼν ; 406 *cum Reiskio* Φάρον θ' ἄν.
 413 τρὶς Βάκχ' εὔιε. 451 μέθεσθε χειρῶν τοῦδ'. 479 *Kirchhoffii*
coniecturam (εὖ γ' οὐδὲν λέγων) *praeripuerat Burgesius.* 490 σὲ
 δ' ἀμαθίας γ' οὐκ εὐσεβοῦντ' *Burgesio debetur.* 499 ταθéis.
 506 ὅ, τι (ὅτι PC) ζῆς. *reliquum versum a plurimis tentatum, Bur-*
gesium qui tot locos temere tentaverit, prorsus intactum praeterisse,
nemini non mirum videbitur. *Post v.* 518 ὦ καλλίνους
 κρήνη. 645 ἔμοις ; ΔΙ. ἔξω βεβώς. 677—8 ἀγελαῖα μὲν μοσ-
 χεύματ' (βοσκήματ') ἄρτι πρὸς λέπας βόσκων (μόσχων) ὑπέξηκριζον.
Quarum emendationum posteriorem quidem primus, ut mihi videbar, in
editione priore indicavi, nesciens nostratem nostra ante nos dixisse.
 709 διακλώσαι χθόνα γάλακτος εἶχον νασμόν. 746 διεφόρουν τὰ.
 853 ἀλαίνων. 860 πέφυκε θεὸς, εἴ τις, πολὺν δεινὸς σκυθρωποῖς,
 ἡπίοισι δ' ἡπιος. 873 ἴσα τ' ὠκυδρόμοις ἀέλλαις θρώσκη πέδον παρὰ
 ποτάμιον. 915 γυναικόμιμον ὡς Βάκχης. 946 αὐταῖσιν ἐλαταῖς *recepit.*
 962 ἀστῶν *quod Paleio quoque placuit.* 976 αὐτὰ. 998 περὶ τὰ,
 Βάκχε, σ' ὄργια ματρός τε Γᾶς. 1042 ἀδικά τ' ἔμ' ἐξορίζων.
 1056 ἐκλιπούσα ἐπὶ χιλὸν (!) ὡς πῶλος ζυγά. 1060 οὐκ ἔστιν ἀκοή
 τ' ὄμμα τ' οὐδ' ὅσον μαθεῖν. 1062 ἀρθéis (ὀρθῶς). 1103 συγκρα-
 δαίνουσαι *edidit.* 1134 ὦ γυνυτο (γυμνοῦντο). 1147 νίκη φέρει
quod etiam Hartungius coniecit. 1192 ζαγρεὺς *quod Dobraeus*
quoque obiter commemoravit. 1210 χωρίς τ' ἀθῆρος. 1308
 ὦν δῶμ' ἀνέβλεφ'. P. 80, *Christi patientis* l. 1466, κρᾶτα τὸν
 τρισαθλίου. *Ibid.* l. 1470 ἰδοὺ *servat quod postea (anno 1832) mutavit.*
 1361 νεκυοβάτον (καταβάρτην). 1365 ΑΓ. ὅπως ὅπως ἀπτήν γε—
 ΚΑ. πολύχρων κύκλον. 1388—1392 (πολλὰ μορφὰ κ.τ.λ.)
Fabulae versus postremi quinque, a Weckleinio nuper uncinis inclusi,
a Burgesio iam pridem prorsus exclusi sunt.

Readings of the Laurentian MS. C.

The following notes represent nearly all the results of a careful examination of the above MS during a visit to Florence in the spring of 1883.

- 107 ^αχλοηρεί, *super ultimam syllabam non ou, sed α, scripto; quod Elmsleius quoque vere testatur.* 125 ^αcirca vocabulum ἐνθα *circulus atramento subrufo scriptus est.* 135 οὔρεσιν, non ὄρεσιν. *Illud in ipso codice Elmsleius quoque vidit: hoc codici temere tribuit Analectorum Euripideorum scriptor.* 151 non 'supra versum,' ut a collatore quodam dictum est, sed in paginae columna dextrorsum proxima, inter ipsa poetae verba, legitur additamentum istud ἐπὶ λυγείῃ χει: deinde statim sequitur τοιάδε. *huius autem versus supra vocabulum primum (ἐπι) scriptum est per compendium περισσόν.* 154 χλιδᾶ, *vel fortasse, χλιδᾶ.* 182 ^{εν}πεφην' ἀνθρωποισθεός· *signo elisionis supra ν addito, et εν supra scripto; quod Tyrrellii nostri coniecturae (πέφην' εν) favere videtur.* 202 καταβάλλει. 292 ἀγκυκλουμένου, *quod quondam Furiae tantum testimonio nitebatur, nunc revera in codice scriptum esse constat.* 315—7 ἀλλ' ἐν τῇ φύσει τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' αἰ: τοῦτο σκοπεῖν χρή· *inter αἰ et τοῦτο signo interpunctionis posito.* 332 πέτη τε καὶ φρονῶν, οὐδὲν φρονεῖς. 335 ὥς ἐστὶ σεμελής, *interpunctione atramento subrufo addita.* 338 τὸν correctum in ὄν, *littera τ prope omnino erasa et ο mutata in "Ο.* 345 *luce clarius apparet τόνδε. ne vestigium quidem apparet lectionis τήνδε quam solita incuria codici nostro tribuit Furia.* 346 δίκη *potius quam δίκη.* 347 *utrumque codicem οἰωνοσκοπῇ habere testatur Analectorum Euripideorum auctor; revera autem in Laurentiano legitur οἰωνοσκοπεῖ.* 372 ^αχρύσε πτέρυγαφέρεis. : *τάδε In vocabulo χρύσεα, in litterae ε particula superiore correctoris manus atramento subrufo indicatur. post* 385 *φέρεis spatium litterarum duarum capax litura notatum.* 385 ἀμφιβέλη: 392 δ ὦ μ α. *πρόσω γὰρ. ἀλλ' ὅμ ω s αἰθέρα ναί· (ovres in altera columna addito). litteras aliquatenus litura inquinatas typis diductis indicavi.* 395—7 τὸ σοφὸν δ' οὐ σοφία: *τὸ τε μὴ θνητὰ φρονεῖν: βραχὺς αἰών. ἐπὶ τούτῳ δέ τις ἂν μεγάλα supra verbum ultimum recentiore manu monitum metricum ἀντὶ μᾶς per compendium scriptum. idem supra τὰν κύπρον in v. 402, et βρέφος in v. 522.*

421 ^ν ἱσαδ' εἰς, littera ν pallidiore atramento supra scripta. 431 τὸ
 πλῆθος δτι: τ^ε φαιλότερον ἐνόμισε· χρῆται τ^ε, τότε λεγοιμ' ἄν: post
 δτι puncta duo superiora atramento subrufo picta. deinde τε, quanquam
 in litura, nigro tamen atramento scriptum. ante τὸδε et ἄν litterarum
 duarum spatium. 468 οὐκ' ἀλλ' ὁ litterae ὁ parte dextra colore rubro
 leviter tacta et ante verbum proximum linea evanida (ι) interposita.
 477 supra θ^ε (θεὸν) scriptum est ἧ. 490 σὲ δ' ἀμαθίας γε κάσεβοντ'
 nihil vidi quod indicaret codicem quondam ἀμαθίας ἀσεβοντ', litteris nullis
 interpositis, habuisse. 502 αὐτὸς ὦν, signo interpunctionis a correctore
 addito. 525 νῦν, τὰ δ' ἀναβοήσας omnia post νῦν litteris subrufis
 scripta sunt. 537 περισσὸν superadditum potius quam adscriptum.
 ante hunc versum μεσῶδος notatur, ante ν. 547 (!) ἀντιστροφῇ. unde
 colligere licet περισσὸν non versum, quod ad metrum attinet, supervacua-
 neum; sed ὅταν ex abundanti iteratum indicare. 537 inter ἐμὸν et
 ἐντὸς colore subrufo litura, ubi in codice altero δ' insertum. 556
 ἀραθη ποτρόφονθυροσφορ. ^{εἰ}_{αἰσιν} inter αθη et ρ, quae ipsa liturae ves-
 tigiis notata sunt, trium litterarum spatium (= τās). prima
 manu scriptum θυροσφοραῖσιν (non -rais). 574 diserte legitur
 εὐῖ. ππ ^{ον} (sc. εὐππων) lectionem εὐῖον codici tribuit nil nisi incuria Furiae.
 590 σέβετε νῦν Dionyso, σέβομεν ὦ hemichorio tributum. 596. He-
 michorio tributum ᾧ ᾧ: πῦρ οὐ λεύσεις· οὐδ' ἀγάζῃ (sic), supra scripto
 ὁρᾶς? 631 ^{ντε} ἦισε in medio verbo non legitur σ, sed σσ per com-
 pendium scriptum. ἔτε a correctore supra scriptum. 641 εὐοργη-
 σίαν potius quam εὐοργησία. scilicet post σῖ per compendium scriptum,
 sequitur paullum supra versum littera quae speciem fert litterae α cum ν
 vel γ coniunctae. 677—8 β et μ in βοσκήματ' et μόσχων ita scripta
 ut, in Laurentiano saltem, nequaquam inter se confundi possint; sed idem
 in ν. 25, cum Palatino, diserte habet μέλος pro βέλος. Utriusque igitur
 codicis in archetypo fortasse litterae istae fere eandem formam habue-
 runt. 715 κοινῶν. ο (non α) et ι prope in unum coniuncta. 755
 post hunc versum paginae quinque vacuae.

Description of the Woodcuts, p. cxlix. (The Maenad of Scopas).

The statuette from Smyrna in the Millingen collection at Florence (figured in *Archaeol. Zeit.* VII taf. 1, 2, and in Perry's *Greek and Roman Sculpture* p. 384), which was formerly considered the nearest approximation to the Maenad of Scopas (Ulrichs p. 63), is now ascertained to be not made of marble at all but only of biscuit-porcelain (Overbeck, *Gr. Plastik* ed. 3, II, note 20).

Description of the Woodcuts, p. cl. (Dancing Faun).

During a visit to Florence in April 1883, I tried to find the original of this 'Florentine gem.' I looked through the whole of the gem-cabinet of the Uffizi without success; the nearest approach to it which I could discover being a large gem in case VIII, part i, row 2, between nos. 3046 and 3052. This, however, though closely resembling the Blacas and Strozzi gem referred to in the text, turns out to be a modern fabrication. In the same cabinet there is a genuine gem of much smaller size representing a dancing Satyr, gazing upwards, with his head tossed far further back than in the engraving on p. 122; the right arm held higher, with the panther's skin falling from it in graceful folds; and the left hand holding aloft a thyrsus only. On the ground, behind the foot on which he is moving on tip-toe, and far below the foot that is raised in the dance, lies a small cup overturned, with what is probably meant for a few drops of wine in front of it. For a cast of this gem (an enlarged copy of which may be seen in Gori's *Museum Florentinum* I lxxxvii 4) I am indebted to Prof. L. A. Milani, of the Archaeological Museum, Florence, who has most courteously assisted me in my enquiries. He suggests with great probability that Agostini's engraving does not represent any actual gem, but is an imitation borrowed in part from the one just mentioned and from two others (nos. 2 and 7 in the same page of Gori, *u. s.*). In none of these is there any trace of the blades of grass with which Agostini has embellished his design; nor is there anything like the stick tied by a ribband to the uplifted *thyrsus*, which first led to my drawing

attention to the engraving. All of them justify my own suspicion that the stick is only an inaccurate rendering of a ribband fluttering in the air; and confirm Mr King's opinion that the engraving does not represent a genuine antique.

102. ἄγραν θηρότροφον] Mr F. D. Morice ingeniously suggests ἄγραν θηροφόρον, 'booty (consisting) of beasts worn (as wreath)', comparing Soph. *Fragm.* 16, καταστίκτου κυνὸς σπολὰς Αἰβυσσα, παρδαληφόρον δέρος, 'hide of leopard-skin worn' (May, 1885).

112. λευκοτρίχων πλοκάμων μαλλοῖς] πλόκαμος is used in Xen. *Cyneg.* ix 12 of the 'twisted cord' of a deer-trap, which by the way is to be made of the σμίλαξ (l. 107). This shews that πλόκαμος need not always mean 'human hair'; and of course the word itself, as is implied by its derivation from πλέκω, means merely a twist or plait of any material. If then, as suggested in the latter part of the note on p. 113, μαλλοῖς is to be regarded as applied metaphorically to bunches of *hair*, there seems no difficulty in the view there taken, as πλοκάμων in itself may mean 'plaits,' or 'tresses' of any kind, the actual material being defined by the latter part of the epithet λευκοτρίχων (C. S. Jerram). With regard to Elmsley's suggestion προβάτων, it may be remarked that, although the word itself is not used by the Tragedians, the compound form προβατογνάμων is found in Aesch. *Ag.* 795.

124. βυρσότονον κύκλωμα] *Hel.* 1347, τύπανα βυρσοτενῇ, already quoted in note on line 59. The whole of the Second Strophe and Antistrophe of the Helen, from which the above parallel is taken, should be referred to in connexion with the present passage and other portions of this play.

135. To the passage from Propertius quoted on p. 118, add Ovid, *Amores* I. 14, 19, *saepe etiam, nondum digestis mane capillis, purpureo iacuit semisupina toro; tum quoque erat neglecta decens, ut Thracia Bacche, cum temere in viridi gramine lassa iacet.* This parallel is quoted by Helbig in his *Untersuchungen über die Campanische Wandmalerei*, where reference is made to several ancient paintings found on the walls of Pompeii, in which resting Maenads are represented (no. 542 ff., 559 ff., and 566). There are engravings of similar subjects in ancient sculpture, in Clarac's *Musée de Sculpture* IV pl. 703 no. 1667—9.

145. In the *Classical Review*, ii 224, Mr Hugh Macnaghten objects to the translation on p. 121 on the ground of the sudden change of object. ἔχων governs φλόγα, ἐρεθίζων governs πλανάτας, and ἀναπλάων again governs φλόγα. This appears to him awkward in the extreme. He therefore takes πλανάτας to be nominative and supplies φλόγα as the acc. to all three participles. His translation is as follows: 'The Bacchanal holding the ruddy blaze of pine wood on his wand rushes forward, fanning it by his running and dances as he roams, and waving it with cries.' For the meaning here given to ἐρεθίζων, he compares Ar. *Ach.* 669, φέψαλος ἐρεθιζόμενος ῥιπίδι.—In the late Dr Thompson's interleaved copy of Elmsley's *Bacchae* I find the rendering: 'challenging to the race and the dance his errant followers.'

203. ἡύρηται.] The form εὔρηται printed in Hermann's text, and elsewhere, is obviously ambiguous. Hermann himself refuses to take it either as an aorist conj. mid., or as perf. indic. passive, but insists on regarding it as perf. *conjunctive* passive. But (1) it may well be doubted whether there is such a form as εὔρωμαι, the only ones in use appearing to be κέκτωμαι and μένωμαι; and (2) it seems *not* to be here (as Hermann holds) a *res incerta*. The passage implies rather that 'keen wit *has been* tried upon the ancient creeds' (C. S. Jerram).

506. οὐκ οἶσθ' ὅ τι ζῆς οὐδ' ὁρᾷς ἔθ' ὅστις εἶ] 'I would not, for reasons to be given presently, adopt even Elmsley's ἔθ' for οὔθ'. Nor do I think ὅ τι ζῆς suited to the context or to a general Athenian audience. Persius got his *Quid sumus cet.* from the Porch, not being led to the Bacchae by his friend Horace. My correction is diplomatically almost as slight as ζῆς for ζῆς: I would read

οὐκ οἶσθ' ὅτι ζεῖς οὐδ' ὁρᾷς οὔθ' ὅστις εἶ—

ζεῖω, like *ferveo*, means to boil with passion of any sort. θυμός is generally added, as in *Hec.* 1055 θυμῷ ζέοντι Θρηκὶ δυσμαχωτάτῳ: *Oed. Col.* 435 ἔξει θυμός: but not always as Plato will shew: *Rep.* IV, 440 C ὅταν ἀδικεῖσθαι τις ἡγήται, οὐκ ἐν τούτῳ ζεῖ τε καὶ χαλεπαίνει; Pentheus' answer is anyhow abrupt, not to say somewhat inane. But this inanity is I think increased, if you suppose Dionysus' speech to be complete.

I assume it to be broken off by Pentheus' sudden retort. Generally, when a speaker is interrupted in a stichomythia, he afterwards completes his sentence; but not always, as for instance in *Alcestis* 1088.' (Mr Munro in *Journal of Philology* XI p. 279.)

783. πέλτας ὅσοι πάλλουσι] The contemporary coins of Thebes often have, on the one side, the characteristic shield, 'the so-called Boeotian buckler, a round or oval shield with a semicircular opening at either side'; and, on the other, the ivy-crowned head of the bearded Dionysus. See *Select Greek and Roman Coins of the British Museum*, III B 29, and Head's *Coinage of Boeotia*, Plate III 4, 5, 6.

802. ὦ τᾶν] 'Whether τᾶν has anything to do with ἔτης is very doubtful.' Buttmann's view, that τᾶν means *thou*, finds support in the Sanskrit *tvam* and τᾶν' σύ 'Ἀττικῶς, Hesych.' (G. Curtius, *Greek Etymology*, p. 675, translated by Wilkins and England).

935—6. Mr A. S. Murray of the British Museum suggests to me that the couplet, in which Dionysus describes the girdle of Pentheus as being still loose and the folds of his robe falling unevenly, may in a manner be illustrated by the beautiful group of the youth with the boy standing immediately behind him, at the N.W. angle of the Panathenaic frieze. The youth's girdle is just fastened and the boy and himself are engaged in pulling down the folds from under it. The group may be easily found in the Museum or in any of the casts or other reproductions of the frieze (figures 133 and 134 of the North frieze in the plates to Michaelis' *Parthenon*; Ellis, *Elgin Marbles*, I p. 198; or Perry's *Greek and Roman Sculpture*, p. 279, fig. 109). The dress of the disguised Pentheus is of course a woman's robe that falls as far as the ankles instead of only reaching to the knees, as in the figure of the youth above referred to.

1005—9. "I should accept from Elmsley τὸ σοφὸν οὐ φθόνῳ χαίρω θηρεύουσα and, retaining τῶν ἀεὶ, translate as follows: 'I delight in the ungrudging quest of knowledge, but the other course has been approved to be great, consisting as it does in those eternal ordinances that a man in pursuit of noble ends

should be holy and pious in life by day and by night.' Taken thus I see in this passage a reference to *Antigone* 450—457 and especially to the lines: οὐ γάρ τι νῦν γε κἀχθὲς ἀλλ' αἰεὶ ποτε ζῆ ταῦτα, κοῦδεῖς οἶδεν ἐξ ὅτου φάνη. And in these lines I find the key to the interpretation of the present passage. The question raised in the *Antigone* seems to me admirably to illustrate the point which is here insisted on" (H. Macnaghten, *Classical Review*, ii 224).

1097. ἀντίπυργον...πέτραν] either 'a rock that served as tower' (cf. ἀντίδουλος, Aesch. *Cho.* 135, ἀντίμολπος, *Ag.* 17); or better 'rock that towered before him' (Aesch. *Eum.* 658, 690).

1163—4. The translation in the note is virtually identical with that given by the late Dr Thompson in his professorial lectures; but Mr H. Macnaghten (perhaps rightly) thinks it untenable. Retaining the manuscript reading τέκνον, which is naturally governed by περιβαλεῖν, he renders the passage thus: 'Tis a glorious contest to embrace one's child with a hand that reeks with blood.' 'This,' he adds, 'is Agave's obvious meaning, but there is also a sense in which the words are fulfilled already, and of which she knows nothing. At this moment she is literally embracing her son's head with a hand that reeks with blood. As to the construction χέρα περιβαλεῖν τέκνον Attic usage is certainly against it, but it is found in Herodotus [i. 163 τεῖχος περιβαλέσθαι τὴν πόλιν], and there seems to me no insuperable difficulty in supposing that it is found here' (*Classical Review*, ii 225).

GREEK INDEX,

MAINLY TO THE TEXT.

The numerals refer to the *lines* of the play.—Figures preceded by p. refer to the *pages* of the book.—Abbreviations such as 8n refer more particularly to the English notes.

Words not used elsewhere by *Euripides*, are denoted by *. Words not yet found elsewhere in *any* author, by ** (Vater's *Rhesus* p. cix).

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